

THE NEW YORK DRAMATIC MIRROR

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Photo by Hux, London.

MR. AND MRS. GENE HUGHES

H. S. Lowry



Death, the grim, the terrible, the gaunt spectre that walks among us ever unseen, never fails to leave the shock of his chill, icy hand upon the hearts that he bereaves.

We may watch at the bedside for months and years and hear the most direful predictions from physicians, but hope lives in our hearts until the end, and then we stand dazed, bewildered, stunned by our loss.

So came the death of Ella Starr, the writer, who had been seriously ill for more than a year. Her illness had removed her from the nearness of her friends, of whom she had many. She was well known to the dramatic profession, with whom she had many strong affiliations.

In fact, there are many of Miss Starr's friends who have always claimed for her the possession of histrionic talents. She was a born entertainer—one who brought some mysterious heart quality into her singing, her reciting, her story telling, even into her ordinary conversation, that at once carried with it a conviction of her absolute truth and the sincerity of her friendliness and her goodfellowship.

Those who had any acquaintance with her as well as those whom she met in the duties of her work, fulfilled nobly, loyally and well until the end, all felt this charm of truth that dwelt in her face, her voice, even in her gestures, that were unstudied, unconscious, as free from pose as those of a child.

There is no need to tell more closely of Ella Starr's years of faithful work, of her kindness of heart, her simplicity and the charm that those who knew her felt in her spoken and written words.

It is enough for us to feel that in her death, as in her life, she carried the same wonderful power to make us feel the lesson that such a life is. And now perhaps:

"Between her singing and her tears
The music, listening, and she hears
The song we cannot hear—And thus
The melody pines us.

Could she speak out, we doubt not she
Would turn to us full tenderly.
And in the old, melodious voice,
Say: 'Weep not, but rejoice!'

And so we try to hope, to pray, to look up to the stars and the sky, and all the beautiful words that have ever been spoken or written in comfort to stricken hearts sound in our ears.

But it is hard to lose the thought of the still, cold form under the flowers; the lips silent forever, and the grave under the snow, from which we all must turn at last to leave our loved ones alone.

With great afflictions Providence sends a messenger that falls on the soul and shuts out realization. We press on weeping through the mists of life like soldiers on a battle field, scarcely comprehending what it all means.

This is part of the great mystery of death, the mystery of life, that always confronts us through our laughter and our tears, our doubts and our beliefs, our creeds and our cults.

Modern teachings tell us it is but that we put our sorrow beneath our feet, and the well-taught of us learn to conceal our woe as if it were a guilty secret.

Finally we cultivate a sunny complacency and wear it like an armor. We teach our lips to smile and to repeat, parrot-like, the pretty things that we have learned it is right to say under certain circumstances.

The result is that we go through life like dancers of a minuet, each one with his hand pulled over his face half way.

"Be quiet as if you like," we whisper gently to each other as we pass, "but you must not know me. I prefer you to think of me in this cloak of red, or white, or black that I have chosen for my disguise."

And when in the throng we see some of our fellows fall out of time with the music and stand back from the dance, we chuckle with our heads together and say things.

It is only when the mists fall beside an open grave that our grim faces look out bereft of their smiles. Then the dance must stop for a space, and the truth confronts us, that through the play in which we do our puppet parts nothing matters, after all, but kindness and to smile.

Not the kindness of word, that is all very good in its way, but the kindness of heart, that we must train ourselves to feel as deftly as we sometimes train our lips to speak and to smile.

There are those who, strong in a beautiful faith that makes disabled seem poetry in the face of death, can meet the minuet with bare eyes over a coffin lid.

"Not dead, but sleeping," say these comforters; "stand over to another life, for which this brief time here is but a school."

But most of us reach out, groping in the dark, to clasp the hands that seem not our own in cordial greeting, and we bend to hear the note of laughter, the kindly salute and the cheering word of the smiling one.

We may gaze and melt of our selfishness, but death brings us to the earth, and we want to reach there on the ground and feel the many of tears in our eyes.

We of these latter days have grown so up-to-date, scientific, material, and for the most part, that we have become gradually blind

to everything but the achievement we may be striving for.

And some of us rant about our sins for a brief space and then proceed over the old roads again. Others of us, beautifully consistent, never stop at all in our goals or ambitions, but trample every decent feeling under our feet in our aim to be first in the race.

Through it all, impossible as it may seem, there live, sometimes, sweet, helpful women and men, unconscious of their great part in the universal scheme, working steadily, simply, doing their tasks in life with as little show and as little talk as possible, weary and heart tired often, but always with a smile and never with cynicism or scorn, or even with ordinary complaining, upon their lips.

Such lives are the lessons that we can take each of us to his own heart; those sadly neglected hearts of ours that grow so hard in the furnace of existence that we fail to feel sometimes until death leads us from our beaten paths to stand beside a grave.

Du Maurier's conception of the soul after death, as he wrote of it in "Peter Ibbetson," has always seemed most wonderful to me.

"Where I am," she said, "I can hear the sun shining on the earth and making the flowers blow and the birds sing, and the bells peal for birth and marriage and death—happy, happy death, if you only knew—'O'est la vie! O'est la vie!'"

"It shines on moons and planets and I can hear it, and hear the echo they give back again. The very stars are singing; rather a long way off, but it is well worth their while with such an audience as lies between us and them."

"And this I know: the longer and more strenuously and completely one lives one's life on earth, the better for all. It is the foundation of everything. Though if men could guess what is in store for them when they die, without also knowing that they would not have the patience to live; they wouldn't wait. For who would fardle here?"

"But do just try and see this, and make the best of it you can; as far as I can make it out, everything, everywhere, seems to be an ever deepening, broadening stream that makes with inconceivable velocity for its own proper level, where perfection is—and ever it gets nearer and nearer and never finds it, and fortunately never will."

"Only that unlike an earthly stream, and more like a fresh, flowing tide up an endless, shoreless creek, the level it seeks is immeasurably higher than its source. And everywhere in it is Life, Life, Life! ever renewing and doubling itself, and ever swelling that mighty river which has no banks."

... what can we do even now, but fall on our knees, with our foreheads in the dust and our hearts brimful of wonder, hope and love and tender shivering awe and worship? ... That which we shall all share in and be part and parcel of in the dim future; that which is slowly, surely, painfully weaving itself out of us and the lives of us all through the limitless universe."

THE MATINEE GIRL.

NEW BOWERY PLAYHOUSE.

A new theatre, to cost in the neighborhood of \$100,000, is to be erected at Nos. 151 and 153 Bowery, upon the corner now occupied by the Germania Assembly Rooms. Plans for the building were filed last week. The main walls of the present structure will not be torn down, but the interior will be entirely taken out and rebuilt. The dimensions of the ground are 48 by 200 feet, and the building is three stories high. On the ground floor in front will be a cafe and directly above it a hall for dancing. The auditorium in the rear of these rooms, will have three balconies and will have a seating capacity of eighteen hundred. J. Steinmetz is the owner of the property. He has leased the theatre which is to be built to Baum and Bender for a term of years. Michael Bernstein is the architect.

JOINT STARS IN CANILE.

After considering various plays, Mary Mansfield and James H. Hackett have decided upon Canile as the vehicle for their joint starring venture this Spring. Mr. Hackett will play Almond, Frank McKen, Miss Mansfield's manager will direct the tour, which opens in Washington on May 1. Three performances will be given in each Philadelphia, Chicago and St. Louis, and two in each Washington, Baltimore, Boston, Buffalo, and Pittsburgh. A number of one-night stands will follow June 1, when the company appears at the Garrick Theatre, this city.

STORM DELAYS ACTORS.

Professional people who utilize their suburban homes while playing in New York sometimes pay for that privilege with considerable inconvenience. The convenience of last week played havoc with local train service, and several actors were delayed in reaching the Casino Monday night. Helen Lord, of Miss Simplicity, coming from New Haven, did not reach the Casino until nine o'clock, and Frank Daniels, who lives at Rye, arrived only five minutes before his entrance was due.

BENEFIT FOR MRS. HAVERLY.

Through the efforts of Primrose and Dochstader a benefit has been arranged for the widow of J. H. Haverly, the well-known musical manager. The performance will be given at the Victoria Theatre on Friday, March 14, during the engagement of Primrose and Dochstader's minstrels. A number of managers and actors both in and out of town have assured the promoters of their co-operation, and a notable programme will doubtless be presented.

BROADWAY PLAYHOUSES IN DARKNESS.

Great confusion was caused in several Broadway theatres Tuesday night by the lights being suddenly extinguished. The accident occurred at 8:30 o'clock, and the fact that acts were in progress at all the houses at the time no doubt prevented many a panic, the audience being already dark. Where possible, gas and candles were called into service until, in about eight minutes, the electric lights were restored.

LAURA BURT RECOVERING.

As a result of the operation performed upon her, Laura Burt is rapidly recovering from the effects of the unfortunate accident that befell her while playing in the King's Carnival. Though still confined to her room, Miss Burt is gaining strength and expects very shortly to be out. When able, her intention is to once more star in Old Kentucky.

WARDE UNDER NEW MANAGEMENT.

Frederick Warde has signed a contract with Wagonwheel and Kemper, by the terms of which he will tour under their management for three years. Negotiations are on foot to secure Harry Gray Costello's play, Mamma, for Mr. Warde's use, to be presented in conjunction with a repertoire of standard dramatic plays.

Charles F. Hackett, at Harry, characters. 48

THE TOMB OF JAMES H. CALDWELL.

In the Old Plaquemine Cemetery, in New Orleans, lies the body of James H. Caldwell, who was in his time the foremost theatrical manager of the South. The tomb has been long neglected and is now almost completely covered by brambles and twisted vines. Few people ever visit the little inclosure for her son living, whose memories run back to the period of Mr. Caldwell's fame. There is one man in New Orleans, however, who remembers. He is Colonel William H. James, formerly chief of police of the city. And this Colonel James, who is now of venerable age, is trying to arouse the New Orleans public to put in repair and to keep as the tomb of his old friend.

Between the years 1820 and 1863 Mr. Caldwell was one of the wealthiest and most public-spirited citizens of New Orleans. He built the old American Theatre and the original St. Charles Theatre there, he put up the first gas works in the city, and for many years he was a member of the city council. He also built the first theatre at Mobile. He was, indeed, the founder of the English drama in the South, and as such his name occupies a prominent place in the history of the American stage.

Mr. Caldwell was born in England in 1798, and in his early years on the stage he was associated with the Kembles, the Keanes, Cooper, Booth, Farren and others of like renown. He was a handsome youth and a graceful actor. Besides, he possessed a wonderful head for business, and his friends in the profession came to regard him as their leader in all managerial enterprises. When still in his twenties he gathered around him a company of accomplished players and set out for America. The organization included Booth, Brown, Solomon, Holland, Barrett, the elder Blandi, Howe, Russell, Green, and De Bar. With Mr. Caldwell as the star the company appeared at Charleston in November, 1816, and subsequently played in New York and in Washington. On the seventh of January, 1820, he opened the St. Philip Street Theatre, New Orleans, with an English drama performed by English players. In 1825 he opened the St. Charles Theatre, which is described by Wemyss as "a temple worthy of the drama in this land of liberty, a theatre surpassing in elegance anything of the same description in England, France, Naples, or Russia; indeed, it was entitled to the name of 'The Theatre of the World.'" In 1843 the St. Charles Theatre burned down, and on Jan. 14 of the next year Mr. Caldwell made his last appearance on the stage, as Vapid, in The Dramatist.

After ceasing his theatrical work, Mr. Caldwell devoted himself to public service in various offices of the city government, and to the management of his considerable estate. He died on Sept. 12, 1863. In the same plot are buried his wife, Josephine Caldwell, who was a player, and their two sons. It is not known whether or not any of the descendants of the family still live.

Colonel James has made an appeal to the city council for funds to put the tomb in repair, and it is probable that the appropriation will be made and the work accomplished before the Spring.

WILLIAM H. WEST BURIED.

Funeral services over the remains of William H. West, the minstrel, were held last Wednesday in the club-house of Lodge No. 23 of the Elks in Brooklyn. Nearly seven hundred persons were present at the ceremony, including a delegation from New York Lodge, No. 536, and a large number of members of the theatrical profession.

The service of the Elks was conducted by Rev. Walter Robert Bach, and the eulogy was delivered by Charles J. Ross. A brief Masonic service, conducted by officers of the New York Lodge, followed, and the ceremonies closed with the reading of the Episcopal service for the dead by the Rev. Dr. Lindsay Barker, pastor of St. Peter's Church. During the services several hymns were sung by the Metropolitan Male Quartette. The floral offerings were many and elaborate.

The pall-bearers were Joseph Weber, Lou M. Fields, Lee Harrison, George Frimrose, Charles J. Ross, Peter F. Dailly, John T. Kelly, David Tobin, Walter A. Cooper, W. J. Betting, and Percy G. Williams. After the services the body was taken to Greenwood Cemetery and there interred.

MR. AND MRS. GENE HUGHES.

Mr. and Mrs. Gene Hughes, whose portraits occupy the first page of this Mirror this week, have for a number of years been identified with the legitimate dramatic and operatic stage. Of late, however, their entire attention has been devoted to vaudeville, in which line great success

has rewarded their efforts, both at home and abroad. They are at present in Europe, and are finally establishing themselves by excellent work in A Matrimonial Substrata, a clever sketch by Charles Horwitz.

Mr. and Mrs. Hughes will remain in Europe until 1904, with the exception of a few weeks in March, when they intend making a flying visit to their native country. The courteous treatment accorded them by foreign managers and the public is greatly appreciated by these American artists.

REFLECTIONS.

Winchester, which closed recently, will be revived immediately after Lent and taken on the road for a Spring tour. Margaret May, who heads the cast, is to be starred next season in a new romantic drama, The Land of Mystery, by Edward McWade.

Vilberto Marchetti, at one time ballet master of the Metropolitan Opera House, was awarded \$2,000 damages in his suit against the Metropolitan Street Railroad. Mr. Marchetti was injured in a collision with a trolley car and his proficiency as a dancer permanently affected.

Plans were filed Tuesday last for a theatre to be erected at Nos. 149 to 157 West Forty-fifth Street, by Herts and Tallant, architects. The new playhouse is to be managed by Daniel Frohman.

Ethel Gordon, an English actress, who has been ill at St. Vincent's Hospital, this city, will leave the stage, and is studying to become a trained nurse.

A baggage car on Richard Mansfield's special train was discovered to be on fire when the train arrived at Memphis, Tenn., last Tuesday. Prompt action saved the scenery in the car, and only slight damage was done.

Maudie Adams is the beneficiary in a bill now before the Senate, which carries an appropriation to repay losses sustained by her uncle during the Civil War.

George A. Fisher and Florence Farr, both of The Village Footmaster company, were married at Providence, R. I., on Feb. 15. After the evening performance a wedding dinner was given at the Hotel Albee, which was attended by the entire company.

While Harry Hamill, of the An American Girl company, was playing at Greensburg, Pa., last week, he received a telegram announcing that his wife had given birth to a daughter at Carthage, N. Y.

It has been decided to produce Paul Potter's dramatization of Notre Dame at Daly's Theatre to-morrow night, Feb. 26. It being the one hundredth anniversary of the birth of Victor Hugo, Daniel Frohman, who is producing, now presenting Frocks and Frills, will appear in the new play.

The performance at the Hollis Street Theatre, Boston, on the afternoon of Thursday, April 2, in aid of the Actors' Fund Home, will be under the direction of Charles J. Rich, acting manager of the Hollis. No definite announcement in regard to the programme has yet been made.

Joseph P. Harris, late business-manager of Winchester, closed with that company at Louisville, Ky., Feb. 1, and jumped to New Orleans to go ahead of The Casino Girl for the rest of the season.

Percy Plunkett produced his new comedy, called Jerry Judson, on Feb. 5, at Union Hill, N. J., under the auspices of Trinity Chapter, O. E. S., and is said to have played to standing room. The company included Annie Plunkett, Maudie Woodruff, Annie Mortimer, Lee Hobbs Martin, Miss McClellan, J. F. Barker, James H. Plunkett, Emma Edith, W. S. Black, Charles Brady, Frank Clark, John Ramey, and Mr. Plunkett, who has decided to change the name of the place to Jerry Judson's Jag.

When Ruden Comes to Town, a play named from a song, opened its season last Thursday night in Amsterdam, N. Y., under the management of Morris and Hall.

The engagement of Primrose and Dochstader's Minstrels at the Victoria Theatre has been extended from four to six weeks, which brings their run to a close March 23.

Sidney Haren is seriously ill with pneumonia at his home, 88 East Twenty-fifth Street, this city.

Walter Montague, leading man of The Village Parson, Hudson, was compelled to close in Cincinnati, Feb. 18, owing to a severe cold seriously affecting his voice.

David Cooper, leading man, W. S. Hartline Stock company.



JAMES T. POWERS IN THE MESSENGER BOY.

He was rather inclined to regard Grampa.



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She passed, lingering, and she hears
The song we cannot hear.—And thus
The melody stilled us."

Could she speak out, we doubt not she
Would turn to us full tenderly,
And in the old, melodious voice,
Say: "Weep not, but rejoice!"

And so we try to hope, to pray, to look up to the stars and the sky, and all the beautiful words that have ever been spoken or written in comfort to stricken hearts sound in our ears.

But it is hard to lose the thought of the still, cold form under the flowers; the lips silent forever, and the grave under the snow, from which we all must turn at last to leave our loved ones alone.

With great afflictions Providence sends a sunshine that falls on the soul and shuts out realization. We pass on weeping through the mists of life like soldiers on a battle field, scarcely comprehending what it all means.

This is part of the great mystery of death, the mystery of life, that always confronts us through our laughter and our tears, our doubts and our beliefs, our creeds and our cults.

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The result is that we go through life like dancers at a masquerade, each one with his hand pulled over his face half way.

"Support me if you like," we whisper gayly to each other as we pass, "but you must not know me." I prefer you to think of me in this cloak of red, or white, or black that I have chosen for my disguise.

And when in the throng we see some of our fellows fall out of time with the music and stand back from the dance, we chuckle with our hands together and say things.

It is only when the music falls aside an open grave that our eyes look out bereft of their smiles. Then the dance must stop for a space, and the truth confronts us, that through the play in which we do our puppet parts nothing matters, after all, but kindness one to another.

Not the kindness of word, that is all very good in its way, but the kindness of heart, that we must train ourselves to feel as dutiful as we sometimes train our lips to speak and to smile.

There are those who, strong in a beautiful faith that makes disabled men paltry in the face of death, can meet the sunshine with tears even over a coffin lid.

"Not dead, but sleeping," say these comforters; "passed over to another life, far which this brief time here is but a school."

But most of us reach out, groping in the dark, to clasp the hands that once met our own in earthly greeting, and we bend to hear the note of laughter, the kindly salute and the cheering word of the missing one.

We may pride and rest of our spirituality, but death brings us to the earth, and we want to reach there on the ground and feel the sunny of tears in our eyes.

We of these latter days have grown so up-to-date, worldly, material, cynical and for his own sake, that we become positively blind

to everything but the achievement we may be striving for.

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"It shines on moons and planets and I can hear it, and hear the echo they give back again. The very stars are singing; rather a long way off, but it is well worth their while with such an audience as lies between us and them."

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Charles Fennell, at liberty, characters. 44 from Mirror, N. Y.

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Between the years 1820 and 1823 Mr. Caldwell was one of the wealthiest and most public-spirited citizens of New Orleans. He built the old American Theatre and the original St. Charles Theatre there, he put up the first gas works in the city, and for many years he was a member of the city council. He also built the first theatre at Mobile. He was, indeed, the founder of the English drama in the South, and as such his name occupies a prominent place in the history of the American stage.

Mr. Caldwell was born in England in 1798, and in his early years on the stage he was associated with the Kembles, the Keanes, Coopers, Booths, Farrants and others of like renown. He was a handsome youth and a graceful actor. Besides, he possessed a wonderful head for business, and his friends in the profession came to regard him as their leader in all managerial enterprises. When still in his twenties he packed around him a company of accomplished players and set out for America. The organization included Booth, Brown, Solomon, Holland, Barrett, the elder Blundell, Rowe, Russell, Green, and De Bar. With Mr. Caldwell as the star the company appeared at Charleston in November, 1816, and subsequently played in New York and in Washington. On the seventh of January, 1820, he opened the St. Philip Street Theatre, New Orleans, with an English drama performed by English players. In 1825 he opened the St. Charles Theatre, which is described by Weyman as "a temple worthy of the drama in this land of liberty, a theatre surpassing in elegance anything of the same description in England, France, Naples, or Russia; indeed, it was entitled to the name of 'The Theatre of the World.'" In 1842 the St. Charles Theatre burned down, and on Jan. 14 of the next year Mr. Caldwell made his last appearance on the stage, as Vapid, in The Doctor.

After ceasing his theatrical work, Mr. Caldwell devoted himself to public service in various offices of the city government, and to the management of his considerable estate. He died on Sept. 18, 1893. In the same plot are buried his wife, Josephine Caldwell, who was a player, and their two sons. It is not known whether or not any of the descendants of the family still live. Colonel James has made an appeal to the city council for funds to put the tomb in repair, and it is probable that the appropriation will be made and the work accomplished before the Spring.

WILLIAM H. WEST BURIED.

Funeral services over the remains of William H. West, the minstrel, were held last Wednesday in the club-house of Lodge No. 23 of the Elks in Brooklyn. Nearly seven hundred persons were present at the ceremonies, including a delegation from New York Lodge, No. 250, J. and A. M., and a large number of members of the theatrical profession.

The service of the Elks was conducted by Exalted Ruler Robert Bach, and the eulogy was delivered by Charles J. Ross. A brief Masonic service, conducted by officers of the New York Lodge, followed, and the committal service for the dead by the Rev. Dr. Lindsay Parker, pastor of St. Peter's Church. During the service several hymns were sung by the Metropolitan Male Quartette. The floral offerings were many and elaborate.

The pall-bearers were Joseph Weber, Lou M. Fields, Lee Harrison, George Primrose, Charles J. Ross, Peter F. Dalley, John T. Kelly, David Tobin, Walter A. Cooper, W. J. Rutting, and Percy G. Williams. After the services the body was taken to Greenwood Cemetery and there interred.

MR. AND MRS. GENE HUGHES.

Mr. and Mrs. Gene Hughes, whose portraits occupy the first page of this Mirror this week, have for a number of years been identified with the legitimate dramatic and operatic stage. Of late, however, their entire attention has been devoted to vaudeville, in which line great success

has rewarded their efforts, both at home and abroad. They are at present in Europe, and are firmly establishing themselves by excellent work in A Matrimonial Substitute, a clever sketch by Charles Horvitz.

Mr. and Mrs. Hughes will remain in Europe until 1908, with the exception of a few weeks in March, 1908, when they intend making a flying visit to their native country. The courteous treatment accorded them by foreign managers and the public is greatly appreciated by these American artists.

REFLECTIONS.

Winchester, which closed recently, will be revived immediately after Lent and taken on the road for a Spring tour. Margaret May, who heads the cast, is to be starred next season in a new romantic drama, The Land of Mystery, by Edward McWade.

Filberto Marchetti, at one time ballet master of the Metropolitan Opera House, was awarded \$2,000 damages in his suit against the Metropolitan Street Railroad. Mr. Marchetti was injured in a collision with a trolley car and his proclivity as a dancer permanently affected.

Plans were filed Tuesday last for a theatre to be erected at Nos. 149 to 157 West Forty-fifth Street, by Hertz and Tallant, architects. The new playhouse is to be managed by Daniel Frohman.

Ethel Gordon, an English actress, who has been ill at St. Vincent's Hospital, this city, will leave the stage, and is studying to become a trained nurse.

A baggage car on Richard Mansfield's special train was discovered to be on fire when the train arrived at Memphis, Tenn., last Tuesday. Prompt action saved the scenery in the car, and only slight damage was done.

Maudie Adams is the beneficiary in a bill now before the Senate, which carries an appropriation to repay losses sustained by her uncle during the Civil War.

George A. Fisher and Florence Farr, both of The Village Footmaster company, were married at Providence, R. I., on Feb. 15. After the evening performance a wedding dinner was given at the Hotel Albee, which was attended by the entire company.

While Harry Hamill, of the An American Girl company, was playing at Greensburg, Pa., last week, he received a telegram announcing that his wife had given birth to a daughter at Carthage, N. Y.

It has been decided to produce Paul Potter's dramatization of Notre Dame at Daly's Theatre to-morrow night, Feb. 28, it being the one hundredth anniversary of the birth of Victor Hugo. Daniel Frohman's company, now presenting Frocks and Fella, will appear in the new play.

The performance at the Hollis Street Theatre, Boston, on the afternoon of Thursday, April 2, in aid of the Actors' Fund Home, will be under the direction of Charles J. Rich, acting manager of the Hollis. No definite announcement in regard to the programme has yet been made.

Joseph F. Harris, late business-manager of Winchester, closed with that company of Louisville, Ky., Feb. 1, and jumped to New Orleans to go ahead of The Casino Girl for the rest of the season.

Percy Funnell produced his new comedy, called Jerry Judson, on Feb. 5, at Union Hill, N. Y., under the auspices of Trinity Chapter, O. E. S., and is said to have played to standing room. The company included Annie Funnell, Maudie Westwood, Annie Mortimer, Lee Hobbs Martin, Miss McClellan, J. P. Barber, James H. Funnell, Emma Keith, W. E. Black, Charles Brady, Frank Clark, John Sumner, and Mr. Funnell, who has decided to change the name of the piece to Jerry Judson's Jag.

When Ruben Comes to Town, a play named from a song, opened its season last Thursday night in Amsterdam, N. Y., under the management of Morris and Hall.

The engagement of Primrose and Dackader's Minstrels at the Victoria Theatre has been extended from four to six weeks, which brings their run to a close March 25.

Sydney Haven is seriously ill with pneumonia at his home, 56 East Twenty-fifth Street, this city.

Walter Montague, leading man of The Village Parson, Boston, was compelled to close in Cincinnati, Feb. 15, owing to a severe cold seriously affecting his voice.

David Conger, leading man, W. S. Harkins Stock company, N. Y.



JAMES T. POWERS IN THE MESSENGER BOY.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Climbers Feb. 17; fair house; fine performance; costumes beautiful. Steadman's U. T. C.

Dickson, manager; Fuldsham Williams, Feb. 10;
business and co., A. Wise Guy 17; good house
For Lee's Suits H. Free-Press 21, The Girl
CHIN L. The Merchant of Venice &

PORTRHOUTH—GRAND OPERA HOUSE
H. Carter, manager; The Wrong Mr. Wright
14, painted self twice, Jan. 26 and 28, 1913
audition, The Village Parson, 23, Mildred N.
26.

NEWARK—AUDITORIUM (J. B. Roscoe,
manager); Raymond, marries, Feb. 13-15 to
Schmoe, The Wrong Mr. Wright 17, with John
Wilson, closed large audience. Two Little Vans
19, A Royal Prisoner 21.

PIQUA—OPERA HOUSE (C. C. Rank, man-
ager); A Wise Guy Feb. 15 to good house. Year's Mile

(Continued on page 23.)

(Continued on page 22)

THE FOREIGN STAGE.

LONDON.

King Booms Business at Theatres—Americans Favored—Kendals in a New Play.

(Special Correspondence of The Mirror.)

LONDON, Feb. 15.

In spite of the sudden cold snap which, of course, sadly interferes with the show business, King Edward has continued playing it ever since my last epistle. And you will be pleased to learn that the said monarch has in all his playings and other recreations this week gone in strongly for American examples. In the first place His Majesty (long may he wave) went last Saturday night to see Citizen Paul Kester's American-made play, *Made-moiselle Mars*, so magnificently staged by Mrs. Langtry at her lovely, but alas! up to now mostly luckless new theatre, the Imperial. On Sunday, the sovereign gave a grand dinner party at Marlborough House, at which Ambassador Choate and certain other highly esteemed ambassadors were present. On Tuesday his kinglyness held the first levee of his reign, when the cheery Choate attended, presenting Secretary Eastman and other smart American citizens to the royal regard. Also on Tuesday England's King betook himself to the Queen's Hall, where he lately attended a Sabbath concert in order to hear your wonderfully clever little citizeness, Alice Neilson, make her first appearance on a high-class musical platform. You will be glad to know that His Majesty expressed himself delighted with sweet Alice's sweet singing, and predicted a great career for her. And His Highness is no mean judge, let me tell you. On Wednesday His Majesty commanded the Prince of Wales and many of the rest of the royal family to go and see your excellent American melodrama, *Arizona*, at the Adelphi. On Thursday he treated his Queen and certain daughters to the Drury Lane, where happily they just caught that royally honored comedian and comic singer, Dan Leno, whom the cold snap had just before dragged out of the bill. Lastly, the King himself, hearing such a good account of Arizona from his heir apparent, went last night to see it. And not only so, but at the end of the play, Britain's monarch sent for Olive May, who plays the heroine, to congratulate her. He also congratulated Managers Kirke La Shelle, Tom B. Davis, and George B. McCallan on having produced a most clever and most interesting play. And as the old English drinking song hath it, "So say we all of us."

Of course, wherever the King chances to go in this playgoing connection the business at once goes up by leaps and bounds; to use the great and as yet unreplicated Gladstone's phrase. This has been especially observable at the Imperial and the Lyric. At the latter house Forbes Robertson has, in consequence of the great and thoroughly deserved success of Mrs. Madeline Lucette Ryle's play, *Mice and Men*, extended his tenancy under Tom B. Davis from Easter to August. And now everybody who is anybody is wondering why it is that the king of playgoers has not yet been to see Berthold Tree's magnificent production of Post Phillips' fine play, *Ulysses*, at Her Majesty's. For that is, of all plays yet seen, or likely to be seen, in this coronation year, the most ambitious and the most distinguished. But perhaps the King may yet book a box—who knows?

I am sorry to have to report bad business, resulting in closures in certain quarters. For example, the new Eugene Aram play, *After All*, although the work of two enthusiastic play-writing persons, has proved so unattractive that Martin Harvey ends his season at the Avenue to-night, instead of going on until Easter, as was intended. Harvey at once starts a suburban tour, and the Avenue will from Monday on be occupied by the Little Lord Fauntleroy company lately playing at Wyndham's. At Easter Frederick A. Stankey, who runs this charming play, will produce, at the Avenue, a comedy at present called *Cornelia*, with Kate Phillips in the leading part.

Another show which has, alas! failed to catch on in Mixed Relations, Kate Santley's new adaptation of *Divorced*, produced a few days ago at the Royalty, of which Soho Theatre the fair Kate is landlady. R. G. Hers and T. Jennings Blow, who had been running the theatre, suddenly put up the shutters a night or two back.

I deeply regret to have likewise to report that *The Heel of Achilles*—the production of which at the Globe late last week I hurriedly announced, has not proved a success. I am sorry on several accounts. Firstly, this drama by Louis Napoleon Parker and Boyle Lawrence is full of power and intensity, which, had the piece been not so unmitigatedly Russian, and made a little livelier, should have made the play a success. Secondly, Julia Neilson and her husband, Fred Terry, are deservedly popular for their fine acting. Thirdly, the authors are two of the cleverest writers now before the public. But, alas! in spite of being magnificently mounted and powerfully acted, especially by Julia Neilson as an English lady of title, and by Fred Terry as a Russian autocratic prince, who feels like Captain Crotchet, that "come what may we must and will possess her," the *Heel of Achilles* has not caught on. I am afraid that some of the papers have been unduly severe about the piece, laying more emphasis upon its few defects than upon its many merits. Anyhow, the Terry withdraw it after next Wednesday for revision, and will revive in its place the splendid Citizen Kester's *Sweet Nell of Old Drury*, which they have been playing continuously all over the British Isles for a year and a half.

As it has fallen out since the production of *The Heel of Achilles*, Mr. and Mrs. Fred Terry would have to hurry away from the Globe anyhow. Since they took over the nineteen years' remainder of Greet and Englebach's lease, the London County Council has given all concerned notice to clear out, as they mean to demolish the theatre in April, to make more scope for the new and much needed improvements in that historic but woefully inadequate thoroughfare, the Strand. The Globe has, during its thirty-three years of existence, been for the most part one of the most unlucky theatres in London, the record for this sort of thing being held by the now doomed Opera Comique, which is next door to the Globe. So I don't know that it will be much missed, although the council's sudden decision is a bit rough on the Terry's, who have done well there in their time, and might do so again. Of course, the council is going to remunerate the aforesaid landlord and lessee somewhat.

I am glad to have to record a success in the matter of the production of *The New Clown* at that also often unlucky theatre, Terry's, a few days ago. This farcical comedy, written by H. M. Paul, provides that excel-

lent comedian, James Welch, with a fine part. This is a timid little lord who, having reason to believe, early in the proceedings, that he has thrown a friend into the River Thames and drowned him, runs away and takes the place of an absent circus clown. You can easily imagine the food for laughter that there is in the pretended clown's endeavors to jape, ride and perform ground and lofty tumbling, etc. Welch is splendidly humorous in the part, and clever Nina Boncicault as a circus girl, whom the little lord learns to love, and George Shelton as the great clown, are alike admirable.

The only important new production next week is that of *Memory's Garden*, a comedy-drama written by Comedian Albert Chevalier and novelist Tom Gallon. This is to be run at the Comedy by Robert Newman, who is our most extensive concert impresario.

The Kendals made a hit with their new play, *St. Martin's Summer*, written for them by Lady Collin Campbell and Cio Graves, and tried a few nights ago at Brighton. The piece has certain defects (what play has not?) but it is deeply interesting all the time. Moreover it not only gives Kendal the best part he has ever had—a self denying, sweet souled, poverty stricken person, but it gives Mrs. Kendal a splendidly varied character—namely, a wealthy young widow who later in the play has good reason to believe that she is neither wealthy nor a widow, because it would seem that she was never a wife. All is cleared up happily, but during the pathetic scenes of the play Mrs. Kendal wrings the very hearts out of kind friends in front.

George Alexander tells me, at the moment of mailing, that he has just selected March 6 for the production of *Young Bard Phillips'* Italian tragedy, *Paola and Francesca* at the St. James.

GAWAIN.

ROME.

Celebration in Honor of Ristori—Provinces Appreciate Francesca—Otero's Failure.

(Special Correspondence of The Mirror.)

ROME, Feb. 10.

I suppose I must begin my letter with a few words on Ristori's eightieth birthday, though, before this reaches you, you may have already read reams of descriptive prose on the event, which, in reality, grew at last into a national event. Not only did the King pay the old artist a personal visit and presented her with a gift, in the name of the Queen—and Queen Marguerite sent her a magnificent bracelet—but the Emperor of Germany and other crowned heads in Europe sent her gifts, flowers, telegrams, etc. Indeed, so many letters and telegrams did she receive that it has been impossible to answer them all as yet, though every one is promised an answer in time.

All day long there was a procession of well-wishers to the palace, where the Marchioness del Grillo (née Ristori) resides, for every artist in Rome, every society, every person of note in the aristocracy, considered it a duty to pay homage to the woman who once was considered as the Rachel of Italy, although there was as much difference between them as there would be between Ristori and Duse, were they now contemporary. Rachel was the personification of Greek tragedy, and even in the scenes of greatest passion, was always mistress of herself. Her gestures were few. The expression of her face told all she wished to tell. In this Duse resembles her. Ristori, on the contrary, was all gesture. So much so that Hans Anderson, ungraciously, compared her to a "wind mill."

Great as was every event on Ristori's eightieth birthday, the greatest of all was the gala performance at Novelli's theatre, at which Ristori was present, with her daughter, son, and daughter-in-law. Her box, for this occasion, was converted into a bower of laurels and flowers, and when she made her appearance the whole theatre broke out in cheers, which lasted all through the performance, and accompanied her to her palace, at the end, when she was followed and cheered as long as she remained in sight. Every house in the neighborhood, also, was illuminated, and the inmates cheered with the crowd when she passed. And who did the honors of the evening to Ristori, in the theatre, that night? Tommaso Salvini! And here are a few of his words:

"Gentle ladies and gentlemen," he said, "allow me, first of all, to introduce myself to you. I am Tommaso Salvini, a dramatic artist. You may tell me that you know that. Excuse me, there are some young people here who do not know me, and seeing me here in evening dress, might mistake me for a lecturer, and this is what I do not wish them to do, for they would be too disappointed." And then he proceeded to give a sketch of Ristori's life and career. He said: "It was in Cividade, a little town of Friuli, that Ristori was born of modest dramatic artists. At three months old she appeared on the stage as the Baby in the farce of *New Year's Gifts*. At three years of age she again made an appearance on the stage, and this time she already showed signs of becoming a clever actress. At fourteen she began to attract the attention of all the great Italian artists of the day, and at twenty she was the idol of every public of Italy before whom she appeared. And what a Pia, what a Juliet, what a Francesca da Rimini she was! No one saw her in these plays who did not weep with her when she wept! When I compare those days with the present, I speak as an artist, I regret having lived so long. In those days our artists appeared in the works of Alfieri, Metastasio, Goldoni, Pieloni, Notti, Marconio, and other great Italian writers. In those days fathers could take their daughters to the play—for only noble, instructive and generous sentiments were heard there. The public was respected, as also was the artist's decorum, and of this respectful decorum none was more rigorously observant than Adelaide Ristori during her long and luminous career."

"And now she is assisting at her apotheosis with proofs of affection and admiration reaching her from every part of the known world. The last time she appeared on the stage was at the Costanzi Theatre in Rome, when she recited a canto of Dante for the benefit of Ernesto Rossi."

"As woman, daughter, wife, mother, sister, friend, she was an example of kindness and affection."

Salvini concluded by hailing her as "Queen of art—and example of every civic and domestic virtue—and the sovereign of every Italian heart."

After Salvini Novelli said a few words in his richest comic vein, which put us all in good spirits at once. He finished by wishing Ristori to keep her one hundredth birthday in that same theatre, and invited every one present to be there also. "Beware!" he said, "if any one of you miss the occasion!"

On the same evening there were performances all over Italy in Ristori's honor, and in

Bologna, where Gustavo Salvini's son is playing with Duse, Salvini read the same speech which his father was giving in Rome.

And here let me say at once that my prophecy was just when I stated that the further from Rome that d'Annunzio's *Francesca da Rimini* would be given the greater its success would be, for so it has proved.

In Turin the Duke and Duchess d'Aosta, the Princess Isabella, Duchess of Genoa, the Duke of Genoa, and the Duke of Abruzzi were present at the first performance, and gave the signal for the applause. Only one hiss was heard during the whole evening. It came from the gallery, and took place at the end of the very last scene in the whole play. The whole house protested against it, it being too palpable that it had been bought.

As for Bologna, which boasts of one of the most intellectual publics in Italy, it has been enthusiastic in its reception of the play. It was a complete triumph both to the poet and the company, all the town authorities were present, and also all the learned and artistic world of this celebrated university town.

The enthusiasm increased also with each representation, and an extra one had to be given to satisfy those who had not been able to see it. As for Duse, she conquered every heart by her magnificent and truthful rendering of the part. She was sweet, limpid, and poetic in her diction, and never did her glorious eyes express so much as they do in the part of Francesca.

The d'Annunzio-phobes of Rome would not even listen to her, or the play, they only went to him—as they were paid to do—and they earned their wages right well. But, in classic Bologna, where the play was heard with attention, it is considered a work of beauty and harmony, set to words of most exquisite poetry.

The next town where it was given was Rimini itself. Great doings were prepared for the event, and a banquet was given to celebrate it. But I have not details yet. I will give them in my next letter.

Otero—the music hall dancer and singer—if she can be called a dancer and singer, has had no luck in Italy. She met with more favor in Rome than elsewhere, on account of her high kicking. But her singing and dancing were beneath notice, and as for her beauty there are hundreds of country girls round Rome much more beautiful than she is. Her attraction lies in her jewels, which cover her short upper skirt, and fall in a shower from her head to her shoulders.

In Bologna she was hissed off the platform. Then she made a street boy's gesture, and was hissed still more. The hisses followed her afterward to her hotel.

In Milan the same thing occurred, and she had to be led out by the police through a side door, to avoid the infuriated mob waiting for her outside. Never were such hisses heard in Milan, not only in any theatre, but even in the streets during a revolution.

In Genoa, where she was to have appeared twice during the second and third act of *Lucia di Lammermoor*, the prima donna, Isabella Svircher, threatened to throw up her engagement if Otero was allowed to appear a second time.

In Florence Otero had an interview with a well-known journalist, and she told him that when she was a child she was so lovely that she used to be carried about the streets dressed as an angel.

"My diamonds," she said, "are worth millions of francs—I use them to dazzle the public. I earn about 50,000 per month, but that cannot defray the cost of my daily expenses. So I have to increase my means by other ways."

Then, alluding to a march that an Italian composer had written for her, she said: "Yes, he is a good musician. But I am told you have other great men in Italy—Dante, Michaelangelo, Machiavelli, and—"

"Yes," said the interviewer, "but they have one defect—they died some time ago!"

"Indeed!" said Otero. "I thought they were still young!"

Reading in the *DRAMATIC MIRROR* some weeks ago that Altoni was the only "daughter of the regiment," known to the operatic stage of the last century, I must be to contradict this. There was also Jenny Lind, and before Jenny Lind there was La Tosca, who sang scarcely anything else in Italy some fifty odd years ago. Very few people now living may remember her, but I am told by one who heard her in his youth that not even Jenny Lind was as good as Tosca in "The Daughter of the Regiment."

S. P. Q. R.

AUSTRALIA.

Americans Figure in Current and Coming Attractions.—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Jan. 28.

Your correspondent is once more back in the city of the beautiful harbor, after a somewhat lengthy absence inland in search of health, of which he has been successful in finding a fair share. All our theatres are open; and, despite the hot weather and strong counter attractions outside, doing good business. J. C. Williamson's annual pantomime, *Alice in Wonderland*, though it perhaps lacks the strength of cast of the spectacles of the last few years, is a good up-to-date production, and the box-office receipts spell success.

The same managers' Italian Opera Company, an excellent one in all respects, and with a very popular repertoire, is doing splendid business, nightly packing the capacious Her Majesty's. This company was personally selected by Signor Roberto Hayon and George Allan, and during its eight months' Australian tour has given 216 performances, including such operas as *La Bohème*, *Cavalleria Rusticana*, *I Pagliacci*, *Faust*, *Lucia di Lammermoor*, *Rigoletto*, *Aida*, *Fedora*, *Il Trovatore*, *Othello*, and *La Gioconda*. Signor Hayon has arranged for several of the principals to remain in Australia.

Signorina Della Bassich created a furore here by her acting in *Giorlano's Fedora*, and the Italian songstress is worthy of rank with previous exponents of the part here, such as Mrs. Bernard Beers, Nance O'Neill, Janet Achurch, and Laura Villiers.

The dramatization of *Low Wallace's Ben Hur* will follow the opera season, and for some time past H. H. Vincent, who is managing the production for J. C. Williamson, has been busy with rehearsals. Mabel Lane, one of the principals, is a Melbourne girl, and left that city about nine years ago, since when she has played in England, South Africa, and the United States. She was in the States with Reeves Smith's *A Brace of Partridges* company.

Charles Arnold, whose lucky star seems never to set, has been doing phenomenal business at the Palace Theatre. During the sea-

son he has produced *Hans, the Boatman*, *What Happened to Jones*, and *The Professor's Love Story*. He returns shortly to London, and will rest for a while, if not finally retire on his laurels and golden guineas. The company will, however, remain on in Australia under the style of the Willoughby London Comedy Company, under Edwin Ganch's management, and will include George Willoughby, Frank Denton, George Leopold, Edmund Lester, Salvo Booth, Rory Barton, Ada Lea, Hope Mayne, and Mrs. Hill.

Wallace Brownlow, the popular baritone of the Comic Opera company, has been appearing with the World's Entertainers in Melbourne. By the way, J. C. Williamson has gone into partnership with this company, J. Rial and Henry Lee, which will soon reappear in Sydney, and no doubt repeat their former success.

On dit that the well-known Haverly 40 will shortly be seen on this side, playing in New Zealand and Australia.

Alice Edgar, lately of Wheeler-Edwards Florencia company, is appearing in Pollard's Australian production of the same musical comedy.

They say in Melbourne that San Toy is running *Florencia* very close in public favor.

Austin Melford, one of the principals in the forthcoming Ben Hur production, has for some time owned the English provincial rights of *The Silver King*, so popular with our playgoers. It was owing to H. H. Vincent's instrumentality that this actor secured his first engagement at the London Olympic Theatre.

Quite a number of professionals, favorites of our playgoers, seem to be pleasing you lately. Kyrie Bellew and G. S. Titheradge, I note, figure prominently among these.

J. C. Williamson has a new company coming over from your side to produce *Way Down East* and *Lovers' Lane*. I understand that the company will be got together early in your summer season.

The Brough Comedy company are due at the Royal in July, and George Managrove will stage his Melbourne pantomime, *Aladdin*, at this theatre early next month.

Harry Rickards' many ventures continue to boom, and the Sydney Tivoli is no exception. The latest stars at this hall are Mlle. Lotty, whose act is very pretty and dainty. Galindo, the lightning clay modeler, made his first Australian appearance on Saturday and is certainly a marvel. Derenda and Breen have caught on with their clubs and have apparently come to stay, if Tivoli patrons have a say in the matter. Others in a lengthy bill are: Mlle. Nadine, the Allisons, J. W. Winton, and the Williams Quartette.

Frank Thornton (Charley's Aunt) has booked dates at Sydney Criterion.

Charles Holloway at the Criterion and William Anderson at the Lyceum continue to cater in a satisfactory manner to our lovers of the melodrama. The Executioner's Daughter and For a Child's Sake are the present bills at the respective theatres.

Flattering remarks are numerous among those here who have been privileged to see the Christmas number of *The Mirror*.

E. NEWTON DALY.

MEXICO.

Maria Guerrero in La Nina Bodo—Opening of Italian Opera Company.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Feb. 17.

Havana has enjoyed a better class of attractions during the past two months than for many seasons. The most important artistic as well as pecuniary event that has taken place here for some time was undoubtedly the appearance at the Tacon of Maria Guerrero and her company from Madrid. This is her first visit to Havana, and the opening night will be a memorable one. All Havana was present, and seldom has the Tacon presented such an array of handsome women as on that occasion. The opening bill was *La Nina Bodo*, by Lopez de Bego, and while from the point of view of the modern dramatist, it may have been a trifle disappointing, the richness of the setting, correctness of costume and magnificent mounting contributed to a most agreeable entertainment. It was a beautiful Belasquez picture projected into the twentieth century. It was unique, it was graceful—even the slab-sided hoops could be forgiven, since they were handled with all the tact of a woman "to the manner born." As it is true with all genuine artists, Maria Guerrero is wonderfully versatile. She is the possessor of a mobile expression, and has both power and genius sufficient to enable her to rise to almost any height that either the classic or modern drama may demand. Echegary's *El Estigma* proved to be a very fine production, and while possibly hewn a little too close to the line of an impossible ideal in a heroic character, is still consistent in its construction and elevating in its moral tone. In the principal roles both Maria Guerrero and her husband, Fernando Diaz de Mendosa, were all that could be desired. Diaz was admirable in the role of Roberto, portraying that character with a dignity and naturalness that was heartily enjoyed. In *La Gabriela de Berge*, I think, Guerrero was seen to the best advantage. This old tragedy translated and adapted from the French, gave the artist an opportunity that was not neglected. The movement of the play, although smooth and stately, is still sad and somber. It is a wordy play, but the dialogue is very beautiful. The entire burden of the drama was sustained and cleverly depicted by four people, the vicious husband, the faithful wife, the noble lover, and the devoted slave. It is needless to say that Guerrero rose to the occasion. The whole gamut of human pain and torment was played upon. No note in the scale of the heart's agony was left untouched. Her face was startling in its vividness, pictured every shade of emotion, from burning love to inexplicable hate. Señora Guerrero is one of the dramatic celebrities whose renown is as brilliant as it is merited, while her leading man—her husband—is an artist of exquisite polish and culture. He is, by the by, a grandee of Spain. Guerrero's engagement of thirty-five performances is said to have netted \$50,000.

Fragoli, the well-known change artist, followed Maria Guerrero and likewise did a large business. He is really a clever artist, and will no doubt be accorded a warm reception should he ever return.

Mariani, an Italian artist of considerable note, gave twelve performances at the Marti to large returns. Your correspondent was in the States at the time, and consequently cannot give a criticism of the performances. He has been told, however, that she is an artist of rare ability pretty, and the possessor of wonderful versatility. She established herself as a great favorite, and it is hoped that she will come again soon for a longer reception.

The Lombardi Italian Opera company has

FRANKLIN RITCHIE

(Ben Turner in Sag Harbor.)

Liebler & Co., Mgrs.

Just completed a successful engagement. Puccini's La Boheme proved to be the strongest card in the hands of the company. The five leading artists, Signora Turconie Bruno, Se-Sorita Beatrice Franco, the prima donna, the tenor, D'Octavi; the baritone Vinci, and the basso, Picchi, did full justice to the exquisite music of the Italian masterpiece. The first mentioned lady, in the part of Mimi, found ample scope for the display of her beautiful voice and fine school of singing, while the contralto, Se-Sorita Franco, achieved a double triumph by making a hit in a mezzo-soprano part, naturally too high for her voice. In spite of this drawback she was deservedly applauded and praised by the large audience present. Besides real talent and musical skill, she possesses the winning gifts of grace and beauty. In La Tosca also the company scored a decided triumph. The company is now in the interior of the island, and is reported to be doing well.

The Guell Zarzuela company has been drawing the public in spite of the competition at the other theatres. Amelia Gonzales Fuertes and Rosario Soler are bright stars in their line, and with Guell and Gamero are being warmly received. Ricardo Pastor, a new tenor, has been recently added and has proved a strong addition. Thus equipped the company has added to its repertoire, and is now giving works of importance which demand a fine cast. El Rey Que Rabio, Tierra, Curro Vargan, and Jugar Con Fuego are winners for the company.

The Lopez-Pizzorni Italian Opera company began its engagement at the Tacan Thursday night with the presentation of Ponchielli's beautiful opera, La Gioconda. Its debut may be set down as a success. The chief honors of the evening belong to Signorina Aida Allora, a dramatic soprano with much talent and a voice of remarkable extension. The mezzo-soprano, Se-Sorita Margarita Julia, a Spanish artist, possesses also a rich artistic temperament, and was deservedly applauded, especially in the duet with Gioconda in the second act. The contralto, Signorina Jeanne Ferenczy, in the role of the blind mother, was very favorably received. Signor Rambaldi, the tenor, and Signor Mariana, the baritone, were fairly pleasing. Verdi's Rigoletto was produced before a large and enthusiastic audience last night. The beautiful part of Gilda was personated by the charming soprano, Se-Sorita Esperanza Clasen, a young, pleasing, handsome lady with undeniable talent and a very pretty voice. Signor Rambaldi, the tenor, in the role of the Duke, was better than in Gioconda, and sang with good effect in the popular "La donna e mobile." The difficult part of Rigoletto was very well enacted and sung by the baritone, Signor Bellatti, and that of Magdalena by the contralto, Signorina Jeanne Ferenczy. Signor Mariana, the bass, as Sparafucile, also did good work, especially in the last act. The opera itself is a masterpiece that cannot be praised too highly. The duet of the soprano and baritone, Rigoletto's dramatic music in the third act, and the famous quartette in the fourth, are really the inspirations of a genius. The company's engagement, from all indications, will be a successful one.

The Albion, with its usual run of plays, continues to do a prosperous business. Crane and Stevens, change artists, were especially engaged at this house, and duplicated the success they made at the Cuba. Kittie Stevens, of this team, has been confined to her bed for the past ten days, but is rapidly recovering.

Mackie's Gay Girls from Paris have been holding the boards at the Cuba for the past month. This is the most vulgar attraction that I have ever seen, and the "performers" would have the privilege, no doubt, of counting the ties should they attempt to perform in the States. Some of the combinations that come down here at times are really "unique."

Publione's Circus is doing its share of business. American performers are expected soon. Stickney, the rider, and wife, have completed their engagement and have returned to the States.

S. X. Nixon, of the firm of Nixon and Zimmerman, Philadelphia, and Al. Hayman and Henry Danien, of New York, are in the city studying the situation here as to future prospects.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske and Castle Square Company in Final Week—Other Offerings.

(Special to The Mirror.)

CHICAGO, Feb. 24.

The last week of Mrs. Fiske's highly successful engagement at the Grand Opera House opened to-night with the final performance of *Miranda of the Balcón*. The audience was, as has been the case throughout Mrs. Fiske's stay in Chicago, large and enthusiastic, and expressed its appreciation of the artistic acting of the star and her excellent supporting company unquestionably. Tomorrow evening and for the rest of the week Sardou's splendid comedy, *Divorçons*, will be presented. For this production Mrs. Fiske's company has been augmented and strengthened by the addition of Frederick de Belleville, who through the courtesy of Liebler and Company and James O'Neill, will enact the role of Des Prunelles, that he played with Mrs. Fiske at the Fifth Avenue Theatre, New York, four years ago. Others who took part in her original production of *Divorçons* at the Fifth Avenue who will appear here are Max Fisman and Frank McCormack. Richard Mansfield in *Beaucaire* follows.

R. S. Willard opened his engagement at Powers' last night in *The Cardinal*, that was seen here for the first time. Mr. Willard gave his usual dignified and conscientious portrayal as Giovanni de Medici, and was warmly received. David Garrick will be presented on Wednesday evening and *The Professor's Love Story* at the Saturday matinee. The rest of the week will be devoted to *The Cardinal*.

The Messenger Boy commenced a two week's engagement at the Illinois last evening to a crowded house. James T. Powers heads the company, that is an efficient one. The scenery and settings as well as the chorus are very attractive.

The Dearborn Theatre Stock company revived *The Lure to Day*, after completing a very successful three week run in *A King and a Fool*. Duhan. Emmett Corrigan as Sir Christopher Deering and Grace Balle as Lady Jessica Nepon were seen to special advantage, although the entire company did commendable work.

At the Academy of Music, Carl A. Haswin was seen in a pleasing production of *A Lion's Heart* this evening by a good sized audience. Next week, *Not Guilty*.

Roman's Claims, with Myra L. Davis and Joseph J. Dowling in the leads, in the current bill at the Bijou. Down Mobile is the underling.

The Stock company at the Columbus Theatre revived *Men and Women* to-night with success. Jennie Bartlett Davis will be heard between acts next week.

The Rays, who had a week of tremendous business in *A Hot Old Time* at the Grand Northern earlier in the season, returned in the same play last week and renewed their former hit. The Girls from Martin's March 2-4.

Edward J. Morgan, assisted by Miss Leslie and an exceedingly able company, opened at McVicker's Theatre last night for a week in *The Christiana* to a full house. Curtain calls were frequent. Andrew Mack will appear in *Tom Moore* next week.

The last week of the Castle Square Opera company's engagement at the Stockholder commenced last night, when *Faust* was sung, with Joseph P. Shuman, Francis J. Boyle, Winifred Goff, J. P. Combs, Josephine Ludwig, Maude Hamey and Ethel Houston Du Pre in the principal roles. The bill will be changed at each performance during the week and will comprise *Carman*, *Martin*, *Lebanon*, *The Bohemian Girl*, and for the final performance on Saturday evening *Selections from Rigoletto*, *La Cenerentola*, *Il Trovatore* and *La Gioconda*. This will permit of each of the favorites of the company appearing at some performance. The engagement has been most profitable and a source of much pleasure to music lovers of this city.

Wenderson's German Stock company made the first production in this country of *Die Wohlthäter*, by Adolf L'Arronge, at Powers' last night. The play duplicated its success abroad and was enthusiastically received.

The Gypsy Orchestra will make a short tour commencing next week. The organization will be heard in Indianapolis, Louisville and St. Louis as well as in other smaller cities.

Kubelik will give two return concerts at the Auditorium March 13 and 15, under the management of F. Wight Newman.

The Sultan of Sulu, the libretto by George Ade and the music by Alfred G. Metcalfe, will have its initial production at the Stockholder next Tuesday evening.

Joe Conroy, the violinist, will give a recital at Music Hall last Sunday afternoon, and Fritz Kreisler, the pianist, is announced for the following Tuesday.

BOSTON.

Many Attractions Remains—Kathryn Klöder at the Boston—Gossip.

(Special to The Mirror.)

Boston, Feb. 24.

In nearly every theatre in the city there is a holdover attraction this week, the notable exception being at the Boston, where Kathryn Klöder made her reappearance as a star in *Molly Pitcher*. George H. Brennan, her manager, was formerly a popular newspaper man here, and as a result there has been the best advance sale in some time for the engagement, and a very large audience was present at the first performance. It is a queer coincidence that Miss Klöder is seen as closely after the Irving-Berry production of *Madame Sans Gêne*, for it was in that play that she made her last appearance here, and at the same time.

A double bill opens the second week of the Swedish visit at the Hollis to-night, with Ellen Terry in *Nance Oldfield* and Henry Irving in *The Bells*. Every seat in the theatre was occupied. The Lyons Hall will be revived Wednesday, in connection with *Nance Oldfield*. The great demand for seats has been for *The Merchant of Venice*, and although it has had three performances for every change play this week, it is undoubtedly here to be continued in the same proportion for the third and last week.

King Dodo keeps on testing the capacity of the Tremont at every performance, and is the greatest success that this house has known this season. The first change of cast took place to-night when Louise Montrose replaced Gertrude Quinlan, who goes to Chicago to rehearse in *The Sultan of Sulu*, that, according to rumor, will be seen at the Tremont this summer.

May Irwin has repeated her former hit in *The Widow Jones* at the Museum, and the receipts at the night performance, Feb. 23, were the largest that that house had ever known at the price. The company is well chosen, and Jacques Kruger, Florence Reed, and Roland Carter give as good support as any players the star has ever had in Boston. This is the last week of the engagement, that will be followed by *Sam Toy*.

Verdora continues to pack the Colonial, and the audience are enthusiastic in the extreme. R. Payton Carter is receiving many social attentions while here, and the success that he has made is so great that it will be surprising if he does not make comic opera a permanent thing. *Madame Sans Gêne* shares the honors. Another Boston girl has joined the sextette.

The Goodfellow is revived with the full strength of the comic opera company at the Bijou this week. It is a peculiar coincidence that the opera should be put on the very week when Esther Fallman comes back for a song recital. She was in the first production here, and has not sung here since.

The Columbia's Daughter is the melodramatic offering at the Grand Opera House this week. *Madame Sans Gêne* and *Madame Sans Gêne* head the cast. The scenery is elaborate. Human Hearts will follow.

This is Edward Brennan's week at the Castle

Square, for in *Master and Man* he has the part of Rumpy Logan, that was formerly played by Richard Mansfield. The revival presents the play for the first time in this city in a long time, and it promises to have a successful week, especially as Eva Taylor, John Craig, Charles Mackay, and nearly all the favorites of the stock company are in the cast.

Morocco Bound keeps on playing to good business at the Park, and no limit to the run is in sight. New musical features are added to-night for May Baber, Lillian Smith, and Timplar Saxa. It is stated that Morocco Bound has been given seven thousand times, and so souvenirs will be given out this week.

The Great Northwest has been given here with good results by combination companies in the past, and the stock company at the Bowdoin Square is meeting with the same success in the play this week. The week marks the opening of the eleventh year of this house, and souvenir books will be given away until the edition of ten thousand is exhausted. The Blue and the Gray will be the next bill.

The stock company at Morrison's Grand is making an unusual strike of enterprise this week, in making the production on any stage of a new border melodrama, *My Lady Nell*, by Owen Davis. He is in the part of a young mining engineer, and Mattie Choate plays the title-role. May Gerald is seen as the adventuress, and others in the cast are Lee Begg, A. F. Cairns, W. Wells Rainey, J. Butler Haviland, Florence Hastings, and Adelaide Goudreau.

Isaac B. Rich celebrated the seventy-fifth anniversary of his birth yesterday, and was given a massive silver loving cup by the employees of the Hollis Street, Colonial, and Museum. He had been away on a business trip to New York, and was greatly surprised to find the gift awaiting him upon his return to his home at the Somerset. He received many other remembrances from Boston and New York friends.

Quincy Kilby, of the Bijou, who has been seriously ill, has sufficiently recovered to resume work.

R. R. Jack, who was for many years the manager of the late Roland Reed, has had a warm welcome from Boston friends during the past week. He is here in the part of *Sam Toy*.

Mignon will be produced by the opera company at the Bijou 3. Frida Ricci will defer her trip to Europe to sing Pina.

Mary Sandars is out of the bill at the Castle Square this week on account of illness. She had taken her first week's rest in months when she succumbed to a serious cold that for some time threatened to result in pneumonia.

R. S. Willard has completed arrangements by which he will return to the Tremont in May for four weeks.

Juliette Corden, who in private life is Mrs. F. R. Pond, has sailed for Europe. She will go to Paris, and then visit London, remaining until after the coronation.

Oliver T. Holden has replaced Reginald Roberts in *King Dodo* at the Tremont.

Laurence Irving was the guest of honor at a reception given by Mr. and Mrs. R. H. Crosby last week.

Edith Bradford, who appeared here in *My Antoinette*, has gone South to join The Burgomaster.

Lucie Spinyay, who was formerly a well-known amateur actress in this city, is appearing with Wilfred Clarke at Keith's.

Frank Otto, with Happy Hooligan, at the Grand Opera House last week, was the recipient of a floral presentation from the Actors' Club, a local organization of the South End. He is a Bostonian.

There was a gala celebration at the Castle Square last week when the three thousandth performance of the stock company was supplemented by a concert, in which three military bands were heard together with fine effect.

When Clara Lane returned to the stage after her serious illness, her friends presented her with a set of *Home Works*.

Clayton D. Gilbert, who made a production of Mrs. Sutherland's *At the Barricade* in Minneapolis recently, is coming to Boston next year to teach dramatic work in the Emerson College of Oratory.

JAY BROWN.

PHILADELPHIA.

Weather Affects Theatres—Edward Harrigan at the Girard Avenue—Other Offerings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 24.

The weather last week was a severe blow to amusements in the Quaker City. The outlook for this week is more promising, as the damage to the trolley lines are being rapidly repaired, and the public is resuming its humor for pleasure and business.

When Holden, with R. M. Holland and a fair supporting company, opened for a week at the Broad Street Theatre to-night. R. H. Sothorn, March 3.

Anna Held in *The Little Dutchess* is the best drawing card in town. The special features, pretty scenery and a finely chosen, serve to attract all classes of theatregoers. In addition the company includes many local favorites.

'Way Down East' commences a three weeks' stay on Sunday. King Dodo, March 24.

Although *Pierrot* has run here for six weeks earlier in the season, it returned to-night to the Chestnut Street Opera House, with the original company, for three weeks more. Edna Wallace Hopper, Robert H. Grant, W. P. Carleton, Cyril Scott, Helen Richmond, Jeannette Lowrie, Susan Drake, Philip H. Ryley and Nace Bonville enact the principal roles.

Henry Miller in *D'Arcy of the Guards* is in his second and final week at the Garrick Theatre, and taking into consideration the inclement weather, the business has certainly been complimentary to the talented star. Mrs. Patrick Campbell opens March 3 for two weeks. The second Mrs. Tanqueray will be the play the first three nights.

Colorado opened to-night for two weeks at the Walnut Street Theatre. The cast is headed by Wilton Lachap, John W. Albough, Jr., Francis Carlyle, Mand Hoffman, Violet Rand, Jean Newcombe and J. M. Colville. Grace George, March 10, and the New Yorkers, March 24, are each allotted two weeks.

At the Auditorium Robert B. Mantell commenced his annual two weeks' engagement to-night in *Richelieu*, that will be the play Tuesday and Wednesday evenings of the week, and *The Lady of Lyons* for the three matinees. The star is surrounded by a carefully selected company and the plays are well staged.

Heinrich Conrad, the distinguished German manager, was honored Feb. 23 by the degree of Master of Arts from the University of Pennsylvania.

Arrangements are being made for a monster benefit, to be given at the Garrick Theatre the afternoon of March 11, in aid of the Actors' Home of America.

The special seven weeks' engagement at the Girard Avenue Theatre of Edward Harrigan started to-night. The theatre was crowded and the performance of *Old Lavender* was much and exceedingly enjoyable. Old-timers expressed the opinion that the production surpasses the original one. The cast includes Edward Harrigan, Edward Middleton, Drew A. Morton, Thomas J. McGrane, Jack Webster, Edmund Elton, T. H. Hunter, James Goodwin, Walter Still, Augustine Glassmire, Emma Madden, Ida Milla, Marie Warren and Bertha Croighton. Waddy Goggin will be the offering next week.

Bertha Croighton, the leading woman of the Girard Avenue Theatre, was presented on Feb. 18 with a handsome loving cup from a coterie of her admirers.

The Forough Theatre Stock company is appearing this week in *Women and Wine*. Florence Roberts, John J. Farrell, Jennie Hilton, Henrietta Vanders and Gilbert Ely are seen in the leading roles. The Royal Box, March 2-5.

The Standard Theatre Stock company is giving a creditable production of *The War of Wealth*, with special scenery, this week.

The National Theatre's bill this week is *The*

Penitent, in which Louis Leon Hall and Maude Clair Shaw enact the leading roles. McFadden's Row of Flats follows.

A new melodrama by Sutton Vane, entitled *The Voice of the Bell*, will receive its first American production at Forough's Theatre next month.

York State Folks is in its second and last week at the Park Theatre. It is a delightful play well played. Thomas R. Shea will appear in his familiar repertoire March 3-5.

Al. W. Martin's Uncle Tom's Cabin opened to-night at the People's Theatre for a week and received a warm welcome. It is the best Uncle Tom's Cabin company seen here in a long time. *Miles*, March 3-5.

Harrison's Grand Opera House is attracting much ordinary attention by the improvements that continue to be made in the Imperial English opera company. *Aida*, the current opera, with Madame Challa, Kate Condon, Daniel Cantor, W. H. Clarke, Richard Karl and Signor Antonio Pauli, alternating nightly with *Madame Kronold*, May Waters, Lawrence Mooney, Fayne Clark and A. L. Guilla, the latest acquisition to the organization. Business results excellent. *Figliacci* and *Lucia*, March 3-5.

Dumora's Minstrels at the Eleventh Street Opera House, in addition to many other skits, introduced Prince Henry Visits Philadelphia Mit Det Lendle German Band. The sketch is full of fun and was highly appreciated by the large audience.

Wurster's German Stock company at the Arch Street Theatre appears this week in an entirely new repertoire, with benefits to the prominent members of the company. The performances are excellent and continue to be popular.

Homes lectured at the Academy of Music to-night on "St. Petersburg." The next lecture will be held March 3. Paderewski comes the afternoon of March 1. S. FANNING.

ST. LOUIS.

Stuart Robson in The Henricetta—Sketch Club to Produce New Play—Other Bills.

(Special to The Mirror.)

St. Louis, Feb. 24.

Stuart Robson returned to this city last evening with a revival of his old success, *The Henricetta*. A large audience assembled at the Century Opera House, and gave Robson a royal welcome.

Maclyn Arbuckle, Mary Kealy, and Laura Thompson, all residents of St. Louis, had relatives and friends in the audience who gave them a hearty reception. Other well-known players who gave the star strong support were Russ Whytall, Eleanor Barry, Estelle Carter, Joseph P. Keefe, Clifford Leigh, Charles Lane, Roy Atwell, and Charles Gilbert.

King Dodo next week.

At the Olympic John Drew presented *The Second* in Command this evening before a large audience. Mr. Drew has in the part of Major Kit Bingham the best character in which he has appeared in St. Louis for many seasons. Ida Conquest was charming as Muriel Manning. Other parts were well acted by Guy Standing, Oswald York, Lionel Barrymore, Lewis Baker, H. H. Ward, Short, Ida Vernon, and Louise Drew. H. S. WILSON.

The Boys in a Hot Old Time did their usual big business at the Grand last week. Sunday afternoon *Are You a Buffalo* opened for a week. In the company are John T. Tierney, John Price, Martie Moore, G. M. Torrance, Fred S. Henschell, Peter O. Dewey, Harry S. Bennett, Daniel Swift, Fred J. Huber, Ada Devere, May Ethel Courtney, and Louise Satoru. Next Sunday afternoon and evening only, *Halls*, Bill will be seen. Next Monday evening Mrs. Fiske will open her annual concert.

Down Mobile did fairly well at Havill's last week and was succeeded yesterday afternoon by *One of the Bravest*, that drew a big house. This evening the house was packed, the occasion being the annual benefit to Manager Garen. A number of specialties were introduced in addition to the regular bill. In the One of the Bravest company are Charles McCarthy, William Cross, Stewart Palmer, H. S. Parker, E. G. Russell, Mart R. Stevens, Charles Sheffer, Sammie Brown, Alice Gilmore, Lulu Konart, and May Belle Ray. *The Heart of Maryland* next week.

Sporting Life did well at the Imperial last week. *Treasure Island* is the current attraction and introduces Martin A. Somers, Clifford B. Smith, Raymond Gilbert, H. C. Lester, Harry Lawrence, Edward White, Westworth Berry, Louis Schneider, Almeda Leach, and Ansel Elston. *Humpy Dumpty* is underlined.

The Choral Symphony Society gave its seventh concert of the season at the Odeon Thursday evening to a large and representative audience. Admirable work was done by Mr. Ernst's players in the Saint-Saens concerto. The Choral Society has never been heard with greater delight. Jean Gerardy, 'cellist, was the soloist and was received with great enthusiasm. The next concert will be given March 6.

Innes' Band comes to the Odeon for three concerts March 1, 2.

The St. Louis Sketch Club, the leading dramatic society of this city, will produce under the auspices of the Headquarters Association, I. O. O. F., for the first time on any stage, an original four-act comedy, entitled *An Honest Frank*, at Martin's Hall, to-morrow (Thursday) evening. Edna H. Pope, General Western, Y. Agent, Chesapeake and Ohio Railway, St. Louis, is the author of the play. Mr. Pope has written several other comedies, but his last is said to be his best effort. It is his intention to put it on the road next season. The cast will include F. W. Amack, A. H. Hitchcock, Parker Doane, Edna Judlin, Maude Moore, Maude Anna, Hannah Nickel, Otto Hippenmeyer, James J. Haller, G. V. Tourney, J. H. White, and James Johnston.

The first act is laid in the Rocky Mountains and the remaining acts in Fairfeld, Ky. The play may be brought out at the Fourteenth Street Theatre later. The production is under the direction of the author and A. H. Hitchcock.

J. A. NORRIS.

BALTIMORE.

Negotiations for the Continuance of Stock at Chase's—Bills of the Week—Gossip.

(Special to The Mirror.)

BALTIMORE, Feb. 24.

Otis Skinner enjoyed a very successful week in *Francesca da Rimini* at Ford's Feb. 17-23. Are You a Mason amused a large audience this evening. It is one of the funniest farces seen here for a long time and is presented by a strong company, including Leo Ditrachstein, John C. Rice, Thomas A. Wise, George Richards, Charles Edwards, Esther Titill, Gertrude Whitty, Sally Cohen, Grace Hadden, Charles Green, Hans Chapin, Charles Hatten, Amy Muller, and Maude Travers. The play is well staged. Kollar follows on March 3. Mary Manning March 10. Mrs. Patrick Campbell March 17.

Ben Hur is the current bill at the Academy of Music. Herbert Kelsey and Edna Shannon in *Her Lord and Master* were hugely enjoyed by large audiences last week.

Much ado About Nothing is being presented at Chase's Theatre by the Percy Haswell Stock company, with Miss Haswell in the role of Beatrice and Frank Gilmore as Benedick. Miss Haswell gave an interesting, intelligent and refined performance and the other members of the company assisted ably. *Moths* is the play selected for next week.

Thomas R. Shea appeared at the Holiday Street this afternoon in *The Pledge of Honor*. Mr. Shea gave an effective interpretation of the leading role and was supported by a competent company. During the week *Hall Gate*, *The Bells*, and *Dr. Jekyll* and Mr. Hyde will be presented. The Volunteer Organist will follow.

The Pittsburgh Orchestra, Victor Herbert, conductor, will be heard at Music Hall March 10. The Roberval New Orleans French Opera company will appear at this house March 10.

John T. Ford, of Ford's Opera House, is continuing to his home by illness.

Francesca will give a recital on Friday evening next. The advance sale indicates that the

concert will be an emphatic success from a box-office standpoint.

Percy Haswell attended Otis Skinner's performance of *Francesca da Rimini* last Wednesday afternoon at Ford's, and Mr. Skinner returned the compliment by attending the Thursday matinee at Chase's, where Miss Haswell was playing in *Nerves*.

William L. Voss, of this city, is arranging to present at the coming St. Louis fair a new sort of exhibit, to be called "A Trip Around the World." A panoramic view of the most important points to be seen in a journey around the globe will comprise the entertainment.

Edgar Strachan, former manager of the Music Hall, has been in the city for the past few days arranging for the coming of the Maurice Grau Grand Opera company. Mr. Strachan was warmly welcomed by his many friends.

Polk Miller will give an entertainment, called "An Evening of Song and Story of Old Southern Life," at Lehman's Hall on Thursday and Friday evenings next.

Otis Skinner has written a play that he is anxious to have the Percy Haswell Stock company produce. It is religious in theme and is said to be striking in effect. The manuscript is now being considered by Manager Fawcett.

Mary H. Johnston, the author of *To Have and to Hold*, went yesterday to Dr. Howard A. Kelly's Sanitarium from the Johns Hopkins Hospital, where she has been a patient for several weeks. Miss Johnston went to the sanitarium to rest and further recuperate.

Frank Craven, of the Percy Haswell Stock company, is seriously ill in Boston. Mr. Craven went North for a few days' visit to his father, John Craven, and was stricken with nervous prostration. He has also been threatened with pneumonia. Owing to the illness of Mr. Craven the role assigned to him in the production of *Nerves* was creditably played by Lloyd Carleton.

Negotiations are pending as a result of which it is expected the stock company will continue at Chase's Theatre next season, notwithstanding the fact that Percy Haswell leaves the company at the close of the Minneapolis engagement on Aug. 30. HAROLD RUTLEDGE.

WASHINGTON.

Current Attractions—Concerts a Feature of the Week—Symphony Orchestra Prospects.

(Special to The Mirror.)

WASHINGTON, Feb. 24.

The Old Homestead was seen to-night at the Columbia Theatre and strongly renewed its former popularity. Denman Thompson received a pronounced welcome from a filled auditorium. The company is a most capable one. During the engagement popular prices will prevail. J. H. Stoddard in *The Bonnie Brise Bush* follows. The play had its premiere in this city.

Ethel Barrymore, in *Capitan Jinks* is the offering at the New National Theatre. Maude Adams comes next.

The Bellows Stock company at the Lafayette Square is seen in an elaborate revival of *Pedro* this week. The performance shows the organization to decided advantage. Lillian Lawrence in the title part gives a strong performance and won the honors. White Whittier, John T. Sullivan, William Redmond, Charles Wynage, Mrs. Thomas Barry, and others of the company give good support.

Ward and Vokes, prime favorites locally, presented *The Head Waiters* at Stair's Academy of Music last night and turned people away. George Sydney as *Isay* Maria divided honors with the stars. Lucy Daly, Margaret Daly Vokes, Joseph Kelly, Louis Powers, Lew Miller, Hattie White, and Josie Daly proved clever farceurs. The *Turquoise Ladies* Band was a pleasing feature. *Shore Acres* is the underling.

Reginald De Koven and others of the committee appointed to decide upon the composition of the proposed Washington Symphony Orchestra met during the week and selected sixty available musicians of recognized ability, many of whom belong to Haley's Band and the Marine Band. Mr. De Koven has been authorized to send invitations to those selected to attend a meeting during the current week, when the objects of the organization will be thoroughly discussed.

Burton Holmes will lecture to-morrow on "Mozart and the Home of Count Tolstai at Tula." The lectures are most interesting and the attendance shows a steady increase. They are illustrated by moving pictures.

Leland T. Powers, the impersonator, was the initial star of the Y. M. C. A. course at Congressional Church Hall to-night. He read three acts of *Lord Chumley* in costume and was well received.

The musical events at the Columbia Theatre this week comprise Paderewski's appearance Wednesday afternoon, and Madame Schumann-Haink and Madame Suzanne Adams in a joint song recital, the latter taking the place of Sig. Campanari, announced to appear.

Victor Herbert has arranged a very attractive programme for the concluding concert of the Pittsburgh Orchestra, that takes place at the Columbia Theatre next Sunday. The soloists will be Henry Merck, 'cellist, and Julia Geiger, pianist. JOHN T. WARD.

CINCINNATI.

The Christian's Success in Stock—Offerings of the Week—Notes.

(Special to The Mirror.)

CINCINNATI, Feb. 24.

The past week was a highly satisfactory one at almost all the local theatres and at several business ruled very large, this being particularly true at the Pike, where the production of *The Christian* met with great favor.

Richard Mansfield appeared in *Beaucaire* at Robinson's last night before a crowded house. The advance sale is the heaviest of the season and a highly successful week is assured.

The Pike company revived *Cleopatra* on Sunday, with Lillian Hudson Collier in the title-role, Byron Douglas as Marc Antony, Earle Brown as Kephron, George Farren as Thyrus, and Angela Deloris as Octavia.

The Irish Sawbrubbers is the bill at the Walnut. Maude Trumbull in the scabrette role was particularly good.

The Gypsy Cross, with Alma Duerge in the leading role, is the offering at the Lyceum. A stranger in a Strange Land, that made a favorable impression here last season, returned to Heuck's yesterday.

Faust was given at Robinson's Sunday night by the German Stock company.

William Hackett, a local amateur of promise, made his professional debut last week in the Pike as Father Lamplough in *The Christian*. He succeeded so well that he has been made a regular member of the company.

Mercetta Ramonde, of The Village Parson company, is ill at the Presbyterian Hospital here with pneumonia.

Jan Kubelik appeared at Music Hall Feb. 23 before even a larger audience than that which greeted his first appearance here last month.

The difficulty between the management of the Zoo and the local musicians' union has been amicably adjusted. This is expected to result in a greatly increased attendance at this resort the coming summer and will also enable the management to diversify their programmes more than has been possible for the past two seasons. H. A. SUTTON.

NOTES OF NEW THEATRES.

The Vendome Theatre, at Nashville, Tenn., which was recently destroyed by fire, will be rebuilt at a cost of \$40,000 by the Harrogate Theatre Association. The new house is planned to be similar to the old, but with various improvements on the stage, as regards dressing rooms, lighting, etc. No effort will be spared to make the structure fireproof. The reconstruction is under the direction of Frank Cox, of Chicago, who will commence work at once, and expects to have the theatre ready for occupancy by Sept. 1.

Marie Haynes, characters and heavier. Engaged.

THE STOCK COMPANIES.

The Spooner Stock company at the Park Theatre, Brooklyn, in presenting *Lord and Lady Algy* last week for the first time in Greater New York, since it was played by the original company, established a record for producing more plays in Brooklyn for the first time in stock than any other company there. While the English atmosphere of the comedy was not wholly imparted, the production otherwise was one of the best the company has yet given and deserves special praise. The honors were very evenly divided between Miss May Spooner as Lady Algy and Augustus Phillips as Lord Algy. Miss Spooner's Lady Algy was irresistible, not only on account of the actress' natural charm, but because of the womanly nobility, gentility and rare intelligence and discretion with which she endowed it. Augustus Phillips' Lord Algy was possibly the best of the many excellent portrayals he has given this season, and thus showed that he is steadily advancing in ability. In the difficult drunken scene of the second act he compared most favorably with his predecessor in the role. Cecil Spooner as Mrs. Tudway acted the part in just the naive, impulsive and flirtatious manner that it demands. Walter Wilson made a hit as the hypocritical aristocrat, the Marquis of Quarmby, and Harold Kennedy's Marley Jemmett was a capital characterization, and in that it differed widely from his former efforts, was a considerable example of versatility. Robert Hanson made a dignified Duke of Brunsburgh, and Olive Grove made a great deal of the eccentric and comic character of Mrs. Vokins. Edwin H. Curtis was effective in a broad fashion as Brabazon Tudway, and the other roles were creditably enacted. The stage-management showed the skillful hand of Edna May Spooner, and the gowns and settings, upon which the play depends to a great extent, were handsome. Claude Thardo used a new and clever make-up and sang and danced with his usual success. Despite the unfavorable weather capacity audiences were the rule. This week, Cecil Spooner in *Lord and Lady Algy*, Pawa Ticket 210.

At the Columbia Theatre last week, Isabelle Evenson made her debut as leading woman of the stock company as Fanny Legrand in *Sapho*, and was favorably received. Other roles were in the hands of Frank E. Camp, E. L. Snader, James A. Bliss, John P. Birch, Pietro Sessa, Edward Mackay, Avon Bryer, Gertrude Berkeley, Rose Stuart, and Gertrude Reynolds. The audiences, as usual when this play is offered, were large. This week, *A Bachelor's Honey-moon*.

Corse Payton's Theatre company gave an amusing performance of Hoyt's *A Temperance Town* last week to the customary crowded houses. Corse Payton was well suited to the part of Laurence Jones, and others in the large cast were W. A. Mortimer, Kirk Brown, George Hoey, Charles Barringer, Johnnie Hoey, Claude Payton, Barton Williams, Margaret Field, Sadie Radcliffe, Grace Fox, Marie Comere, and Clara and Jennie Austin, in addition to a number of specially engaged people. This week, *Camille*.

Blaney's Stock company, at Blaney's Theatre, drew very large houses with a production of *Blue Jeans* last week, despite its presentation at another Brooklyn playhouse the week before. In the cast were Sidney Toler, Peter Lang, D. W. C. Jennings, John Fenton, George E. Martin, E. C. Morey, Baby Diamond, Ethel Milton, Marion Barney, Florence Lang, Adela La Gros, and Harriet Willard, as well as many superlatives. This week, *The Red Cross Nurse*.

The Elite Stock company at the Gotham Theatre continued its steadily profitable patronage last week with a presentation of *Sins of the Night*. The play was well staged and satisfactorily acted. The cast included Ethel Fuller, Frank Armstrong, J. K. Hutchinson, Walter Chester, Edmund Day, Henry MacDonald, Joseph L. Treacy, George W. Marks, Rose Watson, Alice Shepard Davenport, and Emma De Castro. This week, *Eagle's Nest*.

Among the two score or more gifts with which Mrs. Spooner was reminded on Feb. 11 that the date was the first anniversary of her company's engagement at the Park Theatre, Brooklyn, were a huge basket of American Beauty roses from Percy G. Williams, manager of the Orpheum Theatre; two similar offerings from her employees in front and back of the curtain; a handsome silver loving cup with ivory handles, from a number of women friends, and a beautiful silver candelabrum, the joint contribution of other feminine admirers. Mrs. Spooner herself sent flowers to each member of the company, and outsiders also sent a number of bouquets to the principal members of the organization. The flowers were sent to the Boney Hospital the next day.

The Blaney Stock company, of Newark, will shortly produce a new play by Marie Wellesley Sterling, entitled *Sunny Tennessee*.

Charles E. Blaney will soon produce at his Newark house two one-act comedies, *May Melvin* and *Ward's* plays. The comedies and Bob Taylor. The latter is a play of Tennessee life founded on Will Allen Druggan's story, "Fiddling His Way to Fame."

Howard Hall, now starring in *The Man Who Dared*, will play a stock season of eight weeks at the Bijou Theatre, Jersey City, opening on April 7. Lorena Atwood has been retained as leading woman for the engagement.

The stock company at the Empire Theatre, Toledo, made a departure last week by producing *The Masked Ball*. While the company as a whole was successful, Rebecca Warren won especial commendation.

Edward Harrigan opened his engagement at the Girard Avenue Theatre, Philadelphia, Feb. 17, presenting *Old Lavender* with the support of the Durban-Sheeler Stock company. This is the first revival of a series of the Harrigan successes, all of which will be produced with the stock company supporting the comedian.

The Forepaugh company in Philadelphia presented *Following the Wind* last week to large and appreciative audiences. A professional matinee was given on Friday. Credit is due Albert Beck, Frank Peters, and Eugene Webb for good work. Sydney Ayres returns through the rest of the season, and will play through the rest of the season. Mrs. George Fish (Mrs. Forepaugh) gave a banquet to the members of the company at her beautiful home on Feb. 13. Dancing, songs and recitations happily varied the event.

Violet Barney was specially engaged for a part in *The Guilty Mother*, played last week at the Standard Theatre, Philadelphia, and was well received.

George Ober is filling a stock starring engagement at Morosco's, San Francisco, playing a number of Hoyt farces. After completing this engagement Mr. Ober will tour the coast with the same plays.

The stock company at the Audubon Theatre, New Orleans, will close its season on April 1.

Carolyn McLean has been engaged for the Summer stock company at Rochester, N. Y.

THE SIRS MUST ALTER PLANS.

Sire Brothers have been enjoined from building a theatre at the northwest corner of Forty-fifth Street and Broadway until the plans collide with an agreement made with Thomas J. Backus, a pharmacist, who desires to use the corner for his place of business. Mr. Backus took a corner of the plot from the Astor Estate, and in assigning the lease required that the new building be erected to meet his requirements.

Charles Plunkett, at liberty, characters. Ad from *Mirror*.

ACTORS' CHURCH ALLIANCE NEWS.

A meeting of the Boston Chapter will be held in Channing Hall, Unitarian Building, on Beacon Street, near the State House, on Thursday, Feb. 27, at 3 P.M. Dr. F. R. Hensbrooke will lecture on King Lear. There will be music and a discussion of the lecture. The third regular service of the year will be held on Sunday, March 2, at St. Paul's Church, Tremont Street, at 4 P.M. To both of these meetings members of the profession and the general public are cordially invited.

Arrangements for the Fair at the Hotel Vendome, Boston, are rapidly being perfected. The interest among the professional members being especially keen. Mrs. Lindsey Morison and Mrs. Max Heinal are to have charge of a children's table. Mrs. J. L. Luley and Frances Gallier are in charge of the photographs and books, and this table promises to be of great interest to those who revel in autographs. The other assistants are Mrs. Edward Wade, Flora McDonald, Helen Chapman and Elizabeth McCracken. A gift of this table of value came from Prof. James Goddard, Jr., of Boston University, in the form of an autograph copy of an ode composed by Mrs. Vincent and dedicated to William Warren on his seventieth birthday. The copy will be put up at auction. Adeline Fogg Norcross, a well-known journalist, is to have charge of the fortune-telling booth.

The twenty-fourth regular service of the New York Alliance was held in All Souls' Unitarian Church last Sunday evening. There was a large congregation present, and much interest manifested. The sermon, entitled "Imitation and Inspiration," was preached by a pastor and Second Vice-President of the Alliance, the Rev. Thomas R. Slicer, who, taking for his text the words, "Think not that I am come to destroy the Law and the Prophets—I am come to destroy but to fulfill," said, among other things:

"This disclaimer on the part of the Master was made necessary by the circumstances. Israel professed a devotion to the law but did not keep to it—they pretended to reverence the prophets, but usually stoned them. Thus the Master had come to free them, not by abolishing law as a libertine might wish, but by enriching it, by making it more real than ever before. Law in human life represents the centrifugal force, prophecy the centrifugal—the one unbalanced becomes the tyrant, the other, if unrestrained, the fanatic. One stands for order, the other for heaven's first law, the other for life. One is imitation, the other inspiration. One is the result of being poured into a mold, the other develops from within and grows."

"And it is to see a human soul, the highest product of evolution, surrender itself and turn to imitation, making the mind a thing of impressions merely, rather than a creator of thought. He not conformed to the Apostle, 'but he ye transformed.' Imitation marks a copious inspiration is the parent of creative energy. So in social life the imitator is always proper, the other one is always kind. One works on the plan of good form, the other out of a good heart. One wants to know how Jesus talked and acted, the other wants to know 'How may I live as He lived? Whom may I love as He loved?'"

So in the dramatic sphere. We can easily distinguish the imitator from the inspirer, the one who plays the role from the one who seems to live it. The one shows his school, lays bare the mechanism of his art, and so destroys the illusions; the other lifts you out of yourself and fills you with a new life. With such people statues become sons, and when, filled with life, turn law into music and the life is not destroyed thereby but enriched."

The Rev. Walter E. Bentley followed Mr. Slicer, and showed how, in the present economic condition of the theatre, imitation was to be expected and inspiration was out of court. To conceive new business, differing from that furnished by the powers that be resulted usually in its being "cut," he said, and spontaneity very seldom went hand in hand with the box-office. The dead hand of tradition was more apt to make imitators than inspirers and freedom for the actor or actress was, under the present rights, largely out of the question. The Rev. Francis J. Ciny Moran, chairman of the Law Committee, took part in the service by reading the Scripture lesson.

The national headquarters are now established in the house owned by the Actors' Order of Friendship at 130 West Forty-seventh Street, where members are invited.

A special meeting of the Council of the Alliance was held last Friday afternoon at the headquarters. By vote of the New York members the proposed local chapter was abolished for the present, it being found unnecessary in view of the establishment of the permanent headquarters and the adoption of an extra regular monthly meeting on the second Friday of each month, at which reports will be given by the officers and by travelling members, suggestions received, and new plans discussed for more effective workings of the organization. William C. Andrews has accepted the position of assistant to the general secretary, and can be seen daily after March 1 at the headquarters.

SAID TO THE MIRROR.

HENRY SHUMES: "An article was recently published announcing my engagement to Selma Herman and has just come to my notice. In kindness to Miss Herman and myself please deny the statement."

JOHN R. HOLMES: "Kindly correct the statement that the original production of *Miss Simplicity* was made by the Boston Cadets instead of the Bank Officers. It is only a slight matter, but I believe that I voice the consensus of feeling of the Bank Officers' Association when I say that they think they should have the honor of being credited with their practically maiden effort, at least their most successful one."

F. ZIMMERMAN, JR.: "The note in *The Mirror* of last week was certainly correct as far as the number of performances in New York of *The Little Duchess* in concern. By reference to the Russian advertisements it will be found that they did not say 'one hundred and fifty performances in New York.' It was the one hundred and fiftieth performance of *The Little Duchess*. No misrepresentation was intended, and all notices to the papers are very clear. We played to the largest receipts in the history of the New York Casino for 124 performances—not excepting *Florodora*, and three times broke the record of the house. Lillian Russell held the record in 1894, playing to \$2,265.50; *Florodora*, \$2,290.50 on a holiday; and we played three consecutive Saturdays to \$2,290.75, \$2,303.50, and \$2,323.50—the largest house ever within the Casino walls."

HENRY LAW (Melbourne, N. S. W.): "We have entered into an alliance here with J. C. Williamson, and our firm is styled J. C. Williamson, Lee and Rial. We are permanent lessees of the Palace Theatre, Sydney, and the Bijou Theatre, Melbourne, and we intend to exploit and manage these houses in connection with touring companies, all bearing the title, 'The World's Greatest Shows.' We intend to present the best of the world's drama, and later to spread out over the Southern Hemisphere. Personally, I shall spend six months of each year in Australia, three months going and coming, and three months in New York and London. I shall probably start for America in March."

VERNE CASTRO: "I did not take part in the production of *The Man who Dared* at the New Star Theatre, week before last, having been a member of Blaney's Newark Stock company all this season."

ANOTHER PLAYHOUSE BURNED.

The Chitwood Theatre at Carl Junction, Mo., was destroyed by fire on Feb. 18.

Street Lament, a hit at Len, Philadelphia.

GALA NIGHT AT THE IRVING PLACE.

At the Irving Place Theatre on Saturday evening everything was in readiness for the coming of Prince Henry. Flags, emblems, wreaths, flowers and electric lights adorned the auditorium as it had never been adorned before. Director Courled had devoted many hours to planning the decorations and had spent a large sum in carrying out his design. The theatre was in every particular as beautiful as it could well be made. But the winds and storms were against Director Courled, and at the moment that the Prince should have entered the royal box he was, unfortunately, far out at sea.

The absence of Prince Henry did not, however, completely overthrow the plans for the gala performance. The royal box was occupied by the officers of the Imperial yacht *Hohenzollern*, among whom was Admiral Rudowin, Baron von Holleben, the German Ambassador, and Dr. Buns, the consul-general. Mayor Low, his wife and their nieces occupied the box reserved for them, and in other boxes were Colonel Bingham, James A. Hill, representing President Roosevelt, Rear Admiral Evans, General Corbin, and Commander Cowles.

Prince Henry had requested that the play of the evening should be *At the White Horse Tavern*. When it was found that he could not be present the bill was changed to *A Blank Page*. The comedy was acted with the spirit and artistic finish customarily displayed by the Irving Place company, and the applause was frequent and generous.

ADOLPH ZIMMERMANN DEAD.

Adolph Zimmermann, one of the leading members of Heinrich Courled's company at the Irving Place Theatre, died at the German Hospital in this city on the morning of Feb. 22. For three weeks Herr Zimmermann had been ill. It was thought at first that he had a cold, but ten days ago his condition became so serious that he was taken to the hospital. An operation was performed upon him and he rallied finely. Up to Friday night he grew better. Then a change came, and in a few hours he was dead. He is the third member of the Irving Place company who has passed away this season.

Herr Zimmermann was born in Germany thirty-two years ago. He received his training in the Court Theatres, and early displayed talents that made him a favorite with the public. Two years ago, when he was playing at the Court Theatre at Wiesbaden, Director Courled engaged him to play leading roles at the Irving Place. Here he soon won the same popularity that he had enjoyed in Germany, and aside from his professional work he became prominent in a number of the German clubs and societies of the city.

Herr Zimmermann is survived by his wife, Maeta Liverman, who is also a member of the Irving Place company.

P. W. L. SOCIAL DAY.

Social day at the Professional Woman's League on Monday was a gala occasion, with the guest of honor, Mrs. W. H. Gilbert, present. Mrs. George Childs, chairman of the Reception Committee, gracefully presented the guests to those receiving. Mrs. Edwin Knowles, Mrs. W. H. Gilbert, Mrs. D. W. Jones, Mrs. Sol Smith, Mrs. Alden, Malda Craigen, Emily Rigi and Maude Banks. Later all present assembled in the club auditorium and were entertained first by Maxwell Kennedy, Mrs. Cynthia M. Westover, Alden, who made a clever address, and Sarah Palmer. Mrs. Gilbert made a brief address. The Lyceum will celebrate its ninth anniversary with an "at home" Friday of this week, from 3 P.M. until 12 M. Three thousand invitations have been issued. The programme for Literary Day, March 10, will be arranged by Edith Sessions Tupper.

MUSIC NOTES.

Margaret Reid, the American soprano, who has for several years been singing leading roles in the principal cities of Europe, has returned to this country on a visit.

Madame Lilli Lehmann, having completed her concert tour in this country, sailed Tuesday last on the *Kaiser Wilhelm der Grosse*.

Before leaving for London, Jan Kubelik will be heard in two performances: the first on Friday, March 21, at Carnegie Hall, and a final concert at the Metropolitan Opera House on Sunday, March 23.

The five Florida recitals at the Waldorf-Astoria have been postponed for two weeks, owing to the illness of the young violinist.

Eleanor Cleaver, contralto, of this city, who recently sang with success at St. James Hall, London, will make her New York debut in a concert on March 12.

The French Opera company, to be presented at the Victoria Theatre by Oscar Hammerstein, will include, in addition to the organization now playing in New Orleans, fifteen artists who have been engaged in Paris. They will sail in time to open with the company March 21.

Rudolph Aronson's march, "First in Command," composed in honor of Prince Henry of Prussia, will be played by the military band accompanying Prince Henry on his tour of this country.

Charlotte Macdonald will sing the soprano solo in Beethoven's Ninth Symphony, to be given in Carnegie Hall by the Philharmonic Society in April.

In Carnegie Hall, Thursday evening, the Boston Orchestra gave its fourth concert of the season, rendering the Beethoven "Lenore" overture (No. 3), the symphony, "Pathetic," of Tchaikowsky, the Vespers to Die Meistersinger, and the Spohr violin concerto in A minor (No. 8), with Fritz Kreisler as soloist.

L. M. Ruben gave his second operatic and dramatic morning in the large ballroom of the Waldorf-Astoria Friday morning to a large and fashionable audience. The opening number a trio for violin, cello and piano by Julie Geyer, R. Sinsheimer, and Paul Kefer, was rendered with daintiness of execution and perfect harmony. Andrea Schneider pleased the audience with "Oh, Love," by F. List, and "Rothschilds' Mein Schatzlein," by Steinbach. Monchowski's Caprice Ragopagn was executed by Julie Geyer with all the confidence and abandon of well-trained art; she was warmly cheered. Josephine Jacoby sang three numbers and an encore. Miss Jacoby is the fortunate possessor of a handsome stage presence. Her rich, pure, sympathetic and brilliant contralto voice was never heard to better advantage. She was accorded an enthusiastic reception. The cello solos of Paul Kefer revealed careful study and good technique. Tryphosa Batcheller, a voice teacher at the New York School of Music, sang a group of songs suited to a light lyric soprano with rare sweetness and clarity of tone. Monsieur Gilbert, of the Grand Opera Company, sang Premier danse, Maigremol, Vielle Chanson, and La Vierge a la Creche with sympathetic expression and marvelously clear enunciation.

Edwin Grasse, the seventeen-year-old blind violinist, of New York, who is a protégé of Joachim, made his debut in Berlin with the Philharmonic Orchestra Feb. 22. The critics considered his work excellent.

German handmasters are complaining that the exodus of musicians to America is so great that it is hard to secure competent men in Germany.

Rose Reids, of San Francisco, was well received at the Theatre des Westmans, Berlin, where she sang "Traviata" Friday night. After three weeks in Berlin Miss Reids will sing in grand opera in Milan.

The Klitties Band appeared at the Herald Square Theatre Sunday night, under the leadership of John Slater. Frank Benson, tenor, and Pipe Sergeant Ferguson were the soloists.

A popular Sunday concert was given by the Knickerbocker Quartette at Carnegie Hall, Feb. 23.

GOSSIP OF THE TOWN.

While playing with the Sisson-Wallace company in Toronto last Thursday, Esther Wallace received a telegram announcing the death of her father. Miss Wallace left at once for Richmond, Ind., her home, and her part was taken by May Sisson.

Mr. and Mrs. Albert A. Andrus (Agnes Herndon), who have been playing the leading roles in *Man's Enemy* this season, spent last week at their country home at West Nyack, N. Y. They will appear soon in the above play at the New Star Theatre.

Blanche Hasilton closed with the Sawdell Dramatic company Feb. 22.

Felix Dumas, who has been seriously ill in Ottawa, Ont., is partially recovered and will pass the rest of the winter in Florida. Next season Mr. Dumas intends to produce the Comedie Francaise version of Calderon's comedy, *A Social Rogue*.

Pollard's Australian Juvenile Opera company, now making a successful tour of the principal Western cities, and which will open the new Bush Auditorium, Chicago, about May 1, may go to London in the Fall. An offer has been made them by a well-known London manager for a twelve months' run at one of his theatres.

The A Bunch of Keys company was delayed at Glasgow, N. J., by the snowstorm while en route to Bridgeton and was unable to fill the engagement.

Helen Desmond has been suffering from the effects of vaccination, which for a time threatened the necessity of amputation. She is now recovering at her home in Philadelphia.

The one hundredth anniversary of the birth of Victor Hugo will be celebrated in the auditorium of the Horace Mann School, Columbia University, on Wednesday afternoon at half-past three o'clock. Hamilton W. Mabie and Professor Leopold Mahileau will be the chief speakers. The public will be admitted without tickets.

Pupils of the Dvorak Dramatic School, Chicago, presented *Beauty and the Beast* comedy, by F. C. Burnand, Feb. 18, under the direction of Edward Dvorak. Hits were made by Marie Tower in the title-role, Edwin R. Fraser as Mr. Birckett, Norman Primakov as Mr. Dawson. The other members of the cast were Edward Schreiner, Alexander Roberts, Richard Randall, M. A. Sargent, John Gunther, Flora Cutter, Zella Jackson, Ethel Cawth, Lottie Rosenstrauss, and Jessica Waugh.

Conroy and Mack, the vaudeville performers, will take out a repertoire company next season.

During her current engagement at the Bijou Theatre, Amelia Bingham will produce a new four-act society drama, entitled *Hearts Asana*, by Mrs. Robert Haines, wife of Mrs. Fiske's leading man. The play deals with New York society people, and the scenes are laid in this city.

Justice Blanchard granted an absolute divorce to Virginia Lawton (Virginia Earle) from her husband, Frank Lawton, Feb. 21.

Suit has been brought against the Bijou Theatre, Jersey City, by Mrs. James Larkin, who claims that an usher retained the checks for her seats, and that she, later, was compelled to vacate.

The Treasures' Club of America will have its benefit at Wallack's Theatre Sunday evening, March 3.

A report is current that Daniel McAvoy is to star in a comedy to be written for him by Sydney Rosenfeld.

The fifth annual bal masque of the Toledo Stage Hands' Union was held Jan. 28, and a decided success is reported. The committee wish to thank all members of the profession who contributed.

Laura Stone, who has been playing the lead in *The Volunteer Organist*, Western, company, returned to New York last week to rehearse in a new play which will take the road in a few weeks.

The Mittenenthal Brothers and B. R. Forrester will produce next season a sensational melodrama founded on the escapades of the Middle Brothers, the Pennsylvania outlaws, entitled *A Desperate Chance*, by Theodore Kremer. The tour will commence about Sept. 1 and the season has been booked solid.

H. D. Grahame has secured for Archie Boyd the latest effort of William Gili, entitled *On the Penobscot*, a simple story of life in Maine. The principal scenes are laid in and around Bangor. The play will be produced early in April at a Broadway Theatre.

Manager Ed. F. Rush will produce a new play, entitled *The Power of the Cross*, by Fitzgerald Murphy. Initial performances will take place at the Lyceum Theatre, Elizabeth, N. J., March 17.

Colonel H. J. Bernard, manager of the Thelma company, during a performance at Napauck, Conn., last Friday, fell and fractured his right arm in two places.

The Little Mother, a play of pathetic heart interest, by Lawrence Sanders, will be produced next season by W. E. Nankerville.

Frank L. Perley has gone West to spend a few days with *The Chaparral* company.

Julia and Ella Chapman were passengers for England on the *Compania*, which sailed on Saturday.

Marion Shirley will go with the *Way Down East* company to Australia.

Julie Keen, of Buffalo Bill's staff, sailed on the *Compania* on Saturday for Europe and the Orient to engage horsemen for the Wild West show for the coming summer season.

C. T. Dancy has recently disposed of two plays to which very elaborate productions are to be given. One is entitled *Out in Illinois*, and has been accepted by Frank McKee and E. J. Gilmore, manager of the Academy of Music. It will probably succeed *The Ninety and Nine* at that theatre next season, and is believed to be especially adapted in its opportunities for comic display and in its strong story to the large stage of the Academy. The other play is not yet definitely named, but has been accepted by Jacob Litt and will be produced early in May at McVicker's Theatre, Chicago. It requires a large cast and unusually intricate and expensive scenery, and these will be supplied by Mr. Litt in a manner to make the production memorable even at that theatre.

THE MIRROR is in receipt of a check for \$28.00 for one gallery seat for the benefit to be tendered Mrs. Jack Haverly by Princeton and Rochester at the Victoria. This is the first seat purchased for the benefit, and was forwarded by Chief Clerk Rattican, of the Tod House, Youngstown, O. Fifteen persons subscribed for the seat, headed by Frank E. McNish, and among the others were a number of the guests of the house. Many professional people have made the Tod House their headquarters in the past, and it is a compliment to Mrs. Haverly that this subscription should be the first sent in and that it was organized through the efforts of Mr. McNish.

Robert T. Haines is not in the bill this week with Mrs. Fiske at the Grand Opera House, Chicago, and he has received leave of absence to visit New York, rejoining his company next Sunday in St. Louis. Mr. Haines will assist in the preliminary rehearsals of the play written by his wife for Amelia Bingham during his brief stay in town.

Nora O'Brien opened as leading lady, playing Mrs. Weston, with S. Miller Kent in *The Cowboy and the Lady*, at Boyd's Theatre, Omaha, yesterday, making a pronounced success in the part.

T. F. Murray, proprietor and manager of the Empire Theatre, Holyoke, Mass., is improving rapidly from an operation for appendicitis. W. D. Bunnell, who managed the house in 1893 and 1894, is satisfactorily looking after the management during Mr. Murray's illness.

EDITOR AND SOLE PROPRIETOR.

THE USHER.



The gala performance of opera in Prince Henry's honor is going to profit enormously the shrewd Maurice Grau. In fact, it is a question in the minds of many in which respect the affair will be the more notable.

By those who are familiar with the salaries of the artists of the Grau company and the expenses involved in this particular performance it is estimated that they will not exceed \$20,000 at the utmost. The receipts will be in the neighborhood of \$60,000.

This will leave a profit of \$40,000 for Mr. Grau, who, it would appear, is to have the unique distinction of being the only person to make money out of the presence of our royal visitor.

The criticisms of the London newspapers on Arizona are almost unanimously favorable, not only for the play, which is regarded as among the best of melodramas, but for the acting, which is praised without stint.

The picturesque background, the piquant novelty of the characters to an English audience, and the comedy are all approved, while and virile and skillful acting causes genuine delight.

Arizona, in fact, is pronounced to be the best melodrama that the London stage has seen since Secret Service.

The Boston Transcript gives voice to the following complaint with respect to the treatment of the playgoers of that community by the theatrical powers that be:

"The fault is not in our stars, but in ourselves, that we are underlings." So might the people of Boston well exclaim in view of their insignificant estimation by the men who provide the public with dramatic and musical entertainment. In the opinion of these amusement-purveyors, apparently, "any old thing" is good enough for provincial Boston, and in this opinion they are not wholly unjustified, considering the willingness of our people to accept what is offered them with becoming humility, thanking fate that it is no worse. But why should we be content to stay in the lowly place to which we have been relegated? Why should we meekly consent to occupy it, when it is in our power to assert ourselves and to show to the world that we are at least as good as other folk, and as deserving of good treatment? As a matter of fact, the city of Boston is one of the most profitable "show towns" in the country, and in recognition of this fact the showmen might very naturally be expected to give us of their best, and to give it to us before the novelty of any particular show had been worn off by its exhibition from Sacramento to Kalamazoo. And yet the showmen treat us as if we were underlings. There is no denying this, and the fault is in ourselves, not in our stars. If we would only exert a proper self-respect, and by refusing to patronize second and third rate entertainments that are given us in place of the better things that are laid before more self-assertive communities, it could not be long before the showmen would exhibit more care and more promptitude in their Boston purveying. We have only ourselves to thank that we are held by the showmen as so "easy." If we are ever to receive better treatment, we ourselves must take the initiative.

Boston is not worse off than many other cities. If the quality of the attractions is too often second rate it is because that is the character of the bulk of the material in which the "showmen" are trafficking just at present.

The other day Emma Calvé gave a talk at the Metropolitan Club before a select audience on the subject of the songs of Provence, with vocal illustrations.

The address was more or less impromptu, and it was a great success, owing to the speaker's charm of delivery and the interesting manner in which she discussed her subject.

There have been requests for a repetition of the entertainment, and Mlle. Calvé has decided to give it at the Waldorf-Astoria some afternoon before the Grau company departs.

The realism of the fight in A Gentleman of France has resulted in various disabilities among the supernumeraries engaged in meeting the redoubtable Kyrie Bellew nightly on the staircase at Wallack's. There is a spirit of emulation among the supers with respect to making effective "falls" which has resulted in large expense for medical services on the part of the management. In one case a super was so ambitious in this respect that he is now in the hospital with a broken collar-bone.

The Tribune suggests that it ought to be made compulsory for managers to put in their newspaper advertisements the location of their theatres, the hour when the curtain rises and the prices of tickets. With few

exceptions, and generally these exceptions are the theatres where cheap prices prevail, as the Tribune says "many New Yorkers and visitors who are not familiar with these details are puzzled by the scanty information contained in the advertisements."

Mrs. Patrick Campbell had an understanding, it is said, with Charles Frohman whereby when she should secure a pronounced London success—that is, a new play that made a London hit—she would come to this country for a tour under his management.

Mrs. Campbell, however, entered into a contract with Liebler and Company for the trip she is now making with such signal prosperity. When the fact of this agreement became known to Mr. Frohman's London agent he visited Mrs. Campbell post haste to ascertain the reason for her arranging to come here under other auspices than those of his principal.

Mrs. Campbell explained that the understanding only covered the circumstances before described, and as she had no new play that had made a London success and as she was going to appear here in a repertoire of old plays in which evidently Mr. Frohman did not desire to present her to the American public, she felt that she was entirely justified in entering into the contract with Liebler and Company.

This explanation apparently satisfied the agent and his employer, for it was supposed by the people on that side of the managerial fence that Mrs. Campbell's tour in plays that they thought had already seen their day of usefulness in America would be a failure. The result has shown the erroneous character of this supposition. When she returns to this country it will be under the management of Liebler and Company, a contract to that effect having been arranged.

A MYSTERIOUS DISAPPEARANCE.

While playing an engagement in Sioux City, Iowa, Feb. 12, J. W. Cope, of the Arizona company, mysteriously and with no apparent reason disappeared. He was last seen at about six o'clock by the manager of the company, after playing a matinee, and nothing unusual was noticed in his conduct or speech. However, he did not report for the evening performance, and an understudy assumed his part. An all-night search was made in Sioux City, resulting in the discovery that Mr. Cope had departed for Chicago on an Illinois Central train at 7.45 Wednesday evening. No further trace has been found, but it is thought that in a fit of mental aberration he may have gone to Des Moines, where his parents reside.

The friends of the missing man, and his wife, who is a member of the company, say that he is not addicted to drink, and are at an absolute loss to account for his strange actions. At the time of his disappearance Mr. Cope is said to have had over \$500 on his person, which fact at first excited suspicion of foul play. This idea, however, was believed to be groundless when it was found that he had left town.

Mr. Cope played Canby during the run of Arizona at the Academy of Music.

BOOK REVIEWED.

"NINETEEN, A Story of the First Crusade," by George F. Cram, has recently come from the press of the John W. Hill Company, Chicago. It is a thrilling tale, yet its glamour of excitement is not won by sensationalism nor the trickery employed by many historical romances of the day. Vivid color and dramatic intensity there is in plenty, and through the whole narrative runs a vein of heart interest that binds its tumultuous episodes together and holds the attention captive to the end. By no means the least valuable quality of the story is its historical accuracy. Mr. Cram proves himself not only a writer of skill, lofty sentiment and inspiration, but a careful student of history as well. The book is illustrated with a number of excellent drawings by Wanda Gág and F. D. Schook, and the publishers have been generous in the matter of good printing and binding.

TWO STARS TO ENACT IVAN.

Joseph Buckley announces that Otis Skinner will appear next season in the character of the Tsar Ivan, "the Terrible." Interest is added to the statement by the fact that Richard Mansfield will play the character at the same time. Mr. Mansfield's play is a dramatization of a book by Count Leo Tolstoy, while the story of Mr. Skinner's play is taken from Alexis Tolstoy's Prince Serebrenny. The latter is the work of Edgar Hoyer, a Danish dramatist, and was made for A. Foxen Worm, who translated it into English and from whom Mr. Buckley obtained the rights of production. If present intentions are carried out it will be interesting to compare the characterizations of the same historic figure by two such actors.

THE ALLIANCE FRANCAISE HONORS HUGO.

The centenary of Victor Hugo was observed by the Alliance Francaise Thursday evening. The celebration was held in Berkeley Lyceum, before an enthusiastic audience. A number of the poet's works were read by Professor Lance, Madame Bretnier, Madame Sariabous, Mr. Flandin, and Rene Wildenstein; music was contributed by Miss Buel, Madame Ame Feraudent, and Madame Bretnier. Reminiscences of Hugo by Professor Winger and a short address by the French Consul-General, Edmund Bruwaert, completed the programme. James H. Hyde presided.

CHANGE IN CAST OF NOTRE DAME.

Owing to dissatisfaction in regard to his part, Robert Lorraine last Thursday resigned from the cast of Notre Dame, the production of which will be made at Daly's Theatre to-morrow (Wednesday) night. Mr. Lorraine was cast to play Captain Phobus, and was not satisfied with the lines given that character by the dramatist, Paul Potter. The part will be played by Howard Gould, who has starred for several seasons in romantic dramas.

JEWISH THEATRE FOR BROOKLYN.

The Jews of Brooklyn are to have next year a theatre of their own similar to the three now in operation in Manhattan. Mrs. Helen Stromsky has purchased the old Turn Verein property in Meserole Street, Williamsburgh, and will soon start the work of transforming the present building into a theatre. A Jewish syndicate will assume control of the playhouse upon its completion.

TAX TO BE PLACED ON POSTERS?

A bill has been introduced in the Legislature at Albany to impose a tax on advertising posters and signs displayed in public places. The bill Posters' Union will send representatives to Albany to oppose the measure.

Charles Plunkett, at liberty, characters. Address Missions.

FOR LOVE'S SAKE IN OVERSHOES.

Stories of hardship on the road are ever interesting to playmen. They touch a sympathetic spot that no tales of success may reach. They make the whole profession kin. Such a story was told to a Minnion man last week by Mabel Strickland, who with her sister, Ethel Strickland, is now touring in For Love's Sake. Here is the tale just as Miss Strickland told it:

"In my youth and in my recent peregrinations with my company, have I been called upon to wade through my comedy scenes in rubbers. Peru has lost its erstwhile comfortable theatre by fire, and the energetic manager is playing his season's bookings in the 'princely remains' of a rink. It was alarmingly cold. Five of the ladies dressed in a cubby-hole, with cracks in the walls that one could play ball through. Snowing heavily. The roof over the stage began to leak, and puddles of water formed themselves in alarming regulation during our ballroom scene and over our usually grassy battlefield. Equal to the emergency, we all stoically waded through our last act in our winter arctic, while it literally rained rivulets of dirty snow water onto our beauteous red broadcloth coats. Only the most startling manipulations of our white skirts saved them from complete ruin."

"And that American audience—God bless 'em!—though they knew they could neither see the complete scenic display nor, under those conditions, the handsomeness of the ladies' wardrobes, cheered and applauded. They entered into the spirit of the occasion and brought the final curtain down with one of the biggest rounds of the season."

ROBERT EDISON'S STELLAR DEBUT.

Robert Edison made his first appearance as a star in a four-act dramatization by Augustus Thomas of Richard Harding Davis' novel, "Soldiers of Fortune" at the Hyperion Theatre, New Haven, Conn., on Monday evening, Feb. 17. The cast:

Manuel	.....	Gabriel Ravende
Sandee	.....	Charles Ogley
Werner	.....	E. H. Brown
General Mendoza	.....	Edwin Brande
Captain Burke	.....	Ira A. Hards
Mr. Langham	.....	Charles Abbott
Robert Clay	.....	Robert Edison
Teddy Langham	.....	Thomas W. Ross
Reginald King	.....	Macy Harlam
Alice Langham	.....	Teresa Maxwell
Captain Stuart	.....	Guy Bates Post
Hope Langham	.....	Gretchen Lyons
MacWilliams	.....	Harry Harwood
President Alvarez	.....	E. W. Morrison
Madame Alvarez	.....	Dorothy Donnelly

The dramatization of Mr. Thomas follows the book closely. Some of the scenes are new, but the dialogue on the whole is that of the author, Mr. Thomas principally supplying the dramatic efforts. At the close of Act III Mr. Edison was called upon for a speech, and after a few words introduced Mr. Davis and Mr. Thomas, each of whom made most interesting and witty remarks.

The performance throughout was favorably received and the opinion prevailed that Manager Harris has surrounded his new star with an excellent supporting company. The scenes, that are laid in Olancha, South America, were picturesquely staged.

DEATH OF "BILLY" EMERSON.

William Emerson Redmond, familiarly known to every theatregoer as "Billy" Emerson, the minstrel, died in Boston on Feb. 23 of a complication of diseases. For several months past he had made his home in a poor lodging house. He was in pecuniary straits and was unable to battle with the maladies that assailed him. His long illness culminated in Bright's disease, which was the direct cause of his death, and after a few words introduced Mr. Davis and Mr. Thomas, each of whom made most interesting and witty remarks.

The performance throughout was favorably received and the opinion prevailed that Manager Harris has surrounded his new star with an excellent supporting company. The scenes, that are laid in Olancha, South America, were picturesquely staged.

The once famous minstrel leaves a widow, whose home is in San Francisco, and a son who resides in New York.

TIM MURPHY'S INTENTIONS.

Tim Murphy has announced his plans for the Spring. The next season, Mr. Murphy will close his regular season in A Capitol Comedy. He will bring his company to New York and after some rehearsals he will on Easter Monday begin a month's tour in two of his former successes, Old Innocence and The Carpet Bagger. Mr. Murphy has successfully played A Capitol Comedy since last August. He is forced to give a certain number of performances of the other two plays each year in order to retain his right in them. Mr. Murphy is negotiating for a New York opening for A Capitol Comedy next season. In any event the success of Mr. Willatch's play has been such that he will continue it all next year.

AN UNUSUAL CAST.

The benefit to be given March 11 at the Haymarket Theatre, London, for F. H. Macklin, a well-known English actor, will be remarkable for the notable company that is to interpret T. W. Robertson's Caste. The cast includes George Alexander as the Hon. George D'Alroy, Beer-bohm Tree as Captain Hawtree, John Hare as Eccles, Cyril Maude as Sam Gerridge, Arthur Bourchier as Dixon, Fanny Coleman as the Marquise de St. Maur, Marie Tempest as Polly, and Winifred Emery as Esther Eccles.

IN FAVOR OF THE AMERICAN.

In a suit brought against Greenwald and Welan, managers of the American Theatre, by Fire Commissioner Sturgis, a decision was rendered in favor of the defendants. The Fire Commissioner contended that the folding seats in the theatre constituted obstructions in the aisles, but Justice Murray decided that the space required by the law is provided. The case will be appealed.

A PECULIAR ACCIDENT.

Walter Hale has been compelled to relinquish professional engagements on account of his health, and has gone to the south of France to recuperate. While playing in Arizona, Mr. Hale, at each performance, received a blow on the head from the sombrero of another character, and those repeated jars caused a blood clot to form on the brain, which impaired his health and incapacitated him for work.

David Conger, leading man, W. S. Harkins Stock company.

PERSONAL.



LE MOYNE.—Mrs. Sarah Cowell Le Moyne's contract with Liebler and Company expires with the current season, and will not be renewed. Her future management has not yet been decided upon. Mrs. Le Moyne will produce Browning's A Blot in the 'Scutcheon at a series of special matinees during March and April in New York, and next October, it is said, will resume starring with two new plays, one a romantic drama and the other an American historical comedy.

BRIDGELAND.—Grace Elwood-Bridgeland, widow of the late Thomas S. Bridgeland, whose death was chronicled in THE MINNION last week, is arranging to have his remains interred in the family plot in Greenwood Cemetery.

CLARKE.—Harry Corson Clarke has joined the My Antoinette company to play the leading comedy role for a short time. This engagement will not interfere with Mr. Clarke's Spring starring tour, for which preparations are going forward.

BARRYMORE.—The Clyde Fitch play in which Ethel Barrymore will appear next season is not an original work, it is said, but an adaptation of La Petite Fonctionnaire.

ESMONDE.—Mercedita Esmonde, who recently became leading woman of The Village Parson, is ill with pneumonia at the Presbyterian Hospital, Cincinnati.

CONRIED.—Heinrich Conried, director of the Irving Place Theatre, has received the degree of Master of Arts from the University of Pennsylvania, in recognition of the impetus that he has given to the study of German literature and drama in America.

TOLSTOL.—Count Leo Tolstol, who has long been seriously ill, is reported to be at the point of death at Yalta.

DE WOLFE.—A rumor has it that Elsie De Wolfe will control the renovated Theatre Comique and appear there this season.

BELLEW.—Kyrie Bellew lectured before the students of Columbia University Friday afternoon on "The Most Interesting Features of Gold Mining in Australia."

FITCH.—Clyde Fitch, in improved health, returned from Atlantic City last Tuesday to direct the rehearsals of The Climbers.

VAUGHN.—The report that Teresa Vaughn is in a critical condition at the Worcester Insane Hospital is denied by the superintendent of that institution, who states that Miss Vaughn's condition has not varied since she entered the hospital a year ago.

NEILL.—James Neill entertained a number of his old friends at a banquet given at the Spalding Hotel, Duluth, Minn., during his engagement there.

DALE.—Margaret Dale is to be leading woman in John Drew's company next season, replacing Ida Conquest, who will head the cast of a special production.

ELLISLER.—Effie Ellisler will star next season in When Knighthood Was in Flower, under the management of Frank L. Perley.

DE BELLEVILLE.—Mrs. Fiske plays Cyrienne in Divorçons during this week—the fourth and last of her engagement at the Grand Opera House, Chicago—beginning on Tuesday evening. Mrs. Fiske will have Frederic de Belleville as Des Prunelles during these few performances of the comedy, James O'Neill and Liebler and Company having courteously consented to lend his services. Mr. de Belleville, who is now featured as Nortier in Mr. O'Neill's support, played Des Prunelles with Mrs. Fiske during the run which she made in Divorçons at the Fifth Avenue Theatre a few seasons ago. Max Fisman, who was also in that cast, is again appearing as Adhemar.

COMMISSIONER STURGIS DISREGARDED.

Maurice Grau was summoned last Friday by Fire Commissioner Sturgis for a conference at the Fire Department Headquarters on the subject of the standing room law. The meeting resulted in an agreement by which persons would be allowed to stand. The knowledge of this had a very perceptible effect on all the theatres, as at both performances Saturday, where demands for standing room were made, the law was disregarded. The firemen on duty at various houses reported the action to headquarters, but nothing definite was done in the matter.

A PLAN ABANDONED.

Liebler and Company will not carry out their intention of making a production of The Two Orphans this Spring, as it was impossible to secure the acting rights to the melodrama from Kate Claxton.

Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, Lessee.

A REMARKABLE SALE.

Part V of the T. J. McKee Collection at Auction.

On Monday and Tuesday of last week there was sold at auction in the rooms of John Anderson, Jr., No. 20 West Thirtieth Street, New York, a collection such as rarely appears for sale in the auction rooms of any country.

It was according to the catalogue, Part V, "the first installment, and a small portion only, of Mr. McKee's collection of literary and dramatic manuscripts. There will be at least two additional sales of this part of the collection." What a superb collection of treasures the late Mr. McKee possessed, and how eagerly the prospective buyers were competing for each and every item when it is stated that in the sale there was almost a complete collection of playbills of the great Edmund Kean's first appearances in his various characters, original drawings by George Morland, Chalon, Coway, Harding, La Wilde (whose theatrical portrait is justly famous), George and Robert Cruikshank, Gordon, Fry, and other artists, original manuscripts by Robert Burns, Major André, John Howard Payne, John G. Whittier, the Quaker poet; Allan Ramsay, Adah Isaacson, Charles Macklin, and others. There were many of the portraits from the *Hibernian Magazine*, the original drawings, and other choice illustrations for Long's "Memorial to Alexander Anderson" (the first American wood engraver), mostly from Dr. Leonard's collection, a choice selection of monotypic portraits, rare revolutionary and other prints, for extra illustrating Burnside's "Life and Career of Major André," original drawings and engravings of scenes in old New York history, the earliest known playbills of New York and Philadelphia, colored prints, daguerotypes, fine examples of theatrical portraits of the American and English stages, etc.

The sale was largely attended, and many well known dealers and collectors were present at each session, among whom may be mentioned J. O. Wright, the genial J. Sabia, Mr. Frankenberg, G. D. Smith, Mr. Bowden, representing George H. Richmond; Max Williams, W. Terry, E. J. Wendell (ever eager to add to his world famous collection, and who at this sale paid the highest price ever given for a playbill—viz., \$500); Theodore Hamilton, Mr. Moler, Mr. Postell, W. R. Benjamin, the prince of "commissioners"; Fred Morris, Mr. Rye, Mr. and Mrs. Neil, and others. We consider it remarkable, and it was certainly the most successful sale of its kind in this country, and the result must be more than pleasing to the family of Mr. McKee, as well as to Mr. Anderson. We give a list of the chief items of interest (with brief notes) and the prices obtained, with the purchasers' names, which will be worth preservation:

Autograph Letters and Manuscripts.

Andre, John. Original manuscript prologue, written by Major André, and spoken by him at opening of John's Theatre, New York, Jan. 8, 1793. 2 pp. folio with a fac-simile. \$17.10
Bought by George D. Smith. An item of rare dramatic and historical interest. Examples of André's handwriting are seldom found.

Baker, Ben. A. Original manuscript of "A Glimpse at New York in 1848." 4to, paper wrappers. \$19
Bought by E. J. Wendell. It was in this play that Mr. Chautauque originated his great part of "Mose."

Barlow, Joel. A. L. S. 3 pp., 4to. \$6.50
Bought by Mr. Moler.

Barnett, Elizabeth (afterward Mrs. Browning). A. L. S. in ink. 1 pp., 4to. \$10
Bought by Mr. Moler.

Beaden, Jas. Original MSS. 5 pp. folio on the characters of Anna Page and Glendora. \$25
Bought by George D. Smith.

Brown, Charles F. A. L. S. to Dan Setchel. 2 pp., 4to. \$12
Bought by W. R. Benjamin. A fine specimen.

Burns, Robert. A. L. S. 2 pp., 4to. Oct. 28, 1797. With seal and original manuscript of poem "Castle Garden." 2 pp., 4to. \$200
Bought by George D. Smith.

Drury Lane, A. L. S. 3 pp., 4to, with seal. June 22, 1810. \$50
Bought by George D. Smith.

Colman, George, Jr. A. L. S. to David Garrick. May, 1778. 2 pp., 4to. \$5
Bought by George D. Smith.

Cowper, J. Pennington. A. L. S. 1 p., 4to. \$5
Bought by George D. Smith. A nice specimen.

Cowper, William. A. L. S. 3 pp., 4to. July 22, 1798. \$10
Bought by George D. Smith.

Dean, Julia. A. L. S. 3 pp., 4to. Dec. 14, 1833. \$5
Bought by Alfred Beck.

Dickson, Charles. A. L. S. 3 pp., 12mo. \$10
Bought by Mr. Moler.

Rean, Pierce, Jr. A. L. S. 2 pp., 8vo., 1848; and A. L. S. of Pierce Rean, Jr. 3 pp., 8vo., 1850. \$20
Bought by George D. Smith.

Emerson, Ralph W. A. L. S. 1 p., 8vo. No date. \$5
Bought by Mr. Moler.

Farmes, John (afterward the Countess of Derby). A. L. S. 1 p., 4to. \$10.50
Bought on order.

Finn, Henry J. A. L. S. 1 p., 4to. Oct. 10, 1833. \$7.50
Bought by Alfred Beck.

Garrick, David. A. L. S. 3 pp., 4to. Oct. 17, 1771. \$5
Bought by J. O. Wright. This was a remarkably fine specimen.

Grimaldi, John (famous clown). A. L. S. 2 pp., 4to. Nov. 3, 1821. With portrait as "The Bold Dragon" (seal). 4to, 4to. \$18
Bought by George D. Smith. Both fine specimens and remarkably cheap. Letters of Grimaldi are very scarce.

Hall, Fitz-Greene. A. L. S. 2 pp., 8vo. 1833. \$5
Bought by Mr. Moler.

Hambill, Thomas S. A. L. S. 3 pp., 4to. 1837. \$5
Bought by Alfred Beck.

Hambill, Thomas S. The last will and testament of the same. \$10
Bought by Mr. Moler.

Hambill, Thomas S. 3 pp., folio. Witnessed by Thomas Flynn and Major M. M. Nash. \$15
Bought by George D. Smith. A desirable addition to any collection of autographs.

Jordan, Mrs. Indisputable comic actress. A. L. S. in third person. 1 p., 4to. \$11
Bought by E. J. Wendell, and cheap at price.

Kean, Edmund. A. L. S. 1 p., 4to. Stained, mounted, and once severely damaged. \$25
Bought by Charles Scribner's Sons. Important letter for his text.

Kean, Edmund. Receipt for his third night's payment of by contract at Cork (Ireland), April 3, 1820. Signature only. \$10.50
Bought by George D. Smith.

Kean, Edmund. A. L. S. 1 p., 4to. July 11, 1830. \$5
Bought by E. J. Wendell. A fine specimen.

Kean, Mary (wife of Edmund). A. L. S. June 13, 1830. \$5.50
Bought by Mr. Moler.

Kean, John. Original MSS. Poem. 1 p., 8vo. \$20
Bought by George D. Smith. This may fairly be said to be a price at the price given for it.

Kean, Edmund. A. L. S. 1 p., 4to. Dec. 2, 1830. \$5
Bought by George D. Smith. A fine letter.

Lafayette (General). A. L. S. 1 p., 4to. March 6, 1815. \$15
Bought by Mr. Moler.

Laurel, Charles. A. L. S. 1 p., 12mo. Sept. 30, 1825. \$41
Bought by George D. Smith.

Lowell, James B. A. L. S. 4 pp., 4to. Feb. 14, 1845. \$50
Bought by Mr. Moler. This was a remarkably fine letter.

Mellon, Harriet (afterward Mrs. Coutts and afterward the Duchess of Albany). A. L. S. 3 pp., 4to. Oct. 18, 1815. \$17
Bought by Alfred Beck.

Monahan, Adah Isaacson. A. L. S. 3 pp., 8vo. June 18, 1850. \$11
Bought by George D. Smith.

Monahan, John. A. L. S. 4 pp., 8vo. 1847. \$11
Bought on order.

Moss, Hansard. A. L. S. 3 pp., 4to. N. D. \$5
Bought by Mr. Wendell.

(Wallack) National Theatre. MSS. agreement between Treasurer, Mr. Smith, and J. W. Wallack. Signed by both parties. 2 pp., folio. \$5
Bought by Mr. Wendell.

Assessment of lease of National Theatre by J. W. Wallack. W. Custer. 1 p., folio. June 12, 1830. \$5
Bought by Mr. Wendell.

Payne, John Howard. MSS. poem "Home Sweet Home." 4to page in author's handwriting, and signed John Howard Payne, Sept. 13, 1841. \$25
Bought by George D. Smith.

Payne, John Howard. Account book of Mr. Payne. Nearly 150 pages of his daily receipts and expenditures at various places during the years 1844-54. 4to, half bound. \$16
Bought by Mr. Wendell. This will greatly enhance the value of Mr. Wendell's other Payne material, of which he has a superb collection.

Peale, Rembrandt. A. L. S. 1 p., 4to. June 20, 1807. \$5
Bought by George D. Smith.

Pease, Samuel. Warrant from Navy Office, June 7, 1872. Signed by Mr. Pease. Very rare. \$13
Bought by Mr. Tomlinson.

Powers, Tyrone (eminent Irish comedian lost in steamer "President"). A. L. S. 2 pp., 8vo. n. d. \$5.50
Bought by Alfred Beck.

Ramsay, Allan. 1 page narrow folio of MSS. matter. \$31
Bought by George D. Smith.

Rogers, Samuel. A. L. S. 2 pp., 4to. Oct. 28, 1833. \$5
Bought by Mr. Taylor.

Scott, Sir Walter. A. L. S. 1 p., 4to. No date. \$14.50
Bought by Mr. Max Williams.

Steuhen, Barco. A. L. S. 1 p., 4to. Rare. \$5
Bought by George D. Smith.

Thackeray, W. M. A. L. S. 1 p., 12mo. No date. \$45
Bought by George D. Smith.

Tobin, John (concerning his play, *The Honeymoon*). A. L. S. 1 p., 4to. Sept. 10, 1808. Most interesting letter. \$30
Bought by George D. Smith.

Whittier, John G. Original MSS. of his poem "The Wife of Manoth to Her Husband." Twenty-three stanzas of four lines each. 3 pp., 4to. June 11, 1847. \$12.50
Bought by George D. Smith.

Wilkes, Gilbert. MSS. of his poem "The Quaker Poet are very scarce." \$12
Bought by Alfred Beck.

Wilkes, Gilbert. Leaf of MSS. entries from *Manager's Record Book*. Drury Lane Theatre, signed in four places by Gilbert Wilkes, Colley Cibber, and Barton Booth. 4to. 1734-5. \$10
Bought by Mr. Wendell. These signatures are extremely rare.

Wilkinson, T. A. L. S. 2 pp., 4to. No date. Extremely rare and fine specimen. \$12
Bought by Alfred Beck.

Willis, N. F. A. L. S. 3 pp., 4to. June 20, 1837. \$5
Bought by Mr. Moler.

Woffington, Peg. MSS. notes. 115 pp. folio in the handwriting of the famous Shylock, Charles Macklin, with 12 pp. 4to additional notes in the handwriting of James Winstanley, the celebrated manager—from whose collection came and the late Mr. Augustus Daly, made use of this material in his famous work "Woffington: A Tribute to the Actress and the Woman." \$211
Bought by George D. Smith.

Woffington. Account rendered by her bankers, showing results of investments of her funds, with her receipt for same, signed, "Margt. Woffington." Obverse 12mo. \$12
Bought by George D. Smith. This is the rarest dramatic autograph known. A reproduction of it was made for Mr. Daly's work on this famous actress.

In addition, there were many other fine letters not quoted here.

Playbills.

Barnum's Museum. Poster, with pictorial wood cuts, folio, mounted on linen. \$14
Bought by Mr. Moler.

Covent Garden Theatre, Oct. 15, 1738. Romeo and Juliet. Spranger Barry and Miss Nossiter in cast. \$5
Bought on order.

Covent Garden Theatre, benefit of George Bartley, May 20, 1823. Macbeth. W. D. Warrington (first appearance of this lady on the English stage). \$5
Bought by J. O. Wright.

Covent Garden Theatre, benefit of Drury Lane, Broadstairs, concerning disputes as to Mr. Booth's services. (Four). \$20
These Broadstairs are extremely rare. Bought by Alfred Beck.

Drury Lane, May 3, 1754. Mrs. (Kitty) Clive as Phillis in *The Conscious Lovers*, and Pastora in *The Changeling*. Very scarce bill. \$5.50
Bought by Alfred Beck.

Drury Lane, Oct. 13, 1754. Mr. Mowbray as Richard III and Mrs. Clive as Lettice, in *The Intriguing Chambermaid*, and first appearance of Mr. Grimaldi (the father of the Grimaldi). Very rare bill. \$5.50
Bought by Alfred Beck.

Drury Lane Theatre, New York. Benefit. Mr. Cooke (George F.) in character of Sir John Falstaff. May 22, 1811. Extremely rare bill. \$11
Bought by Alfred Beck.

Drury Lane Theatre, New York. Mrs. Vernon's Benefit. Jan. 26, 1847, when Mrs. Hunt (afterward Mrs. John Drew) played Romeo. A rare bill. \$5
Bought by Mr. Moler.

Drury Lane Theatre, Dec. 18, 1833. Edwin Forrest in Virginia. Sheridan Knowles as Desdemona. \$5.50
London bills of Mr. Forrest are seldom met with.

Drury Lane Theatre, New York. 1751. The French Wife. Mr. Garrick as Sir John Brute, Lady Pencil as Mrs. Clive. Lady Brute by Mrs. Cibber. \$5.50
A valuable and rare bill. Bought by Mr. Postell.

Drury Lane Theatre, New York. W. D. Warrington. His Humor. Garrick, Woodward, and Mrs. Clive in the cast. A fine bill. \$5.50
Bought by Mr. V.

John Street Theatre, New York, March 18, 1782. Benefit. The Rivals and Man and Wife, or *Shakespear's Jubilee*. Miss Tuke's night (afterward Mrs. Hallam). \$5.50
Bought by Mr. Postell.

John Street Theatre, New York. Mr. Hallam's night. May 31, 1794. The New Pinner, The Poor Soldier, and Harlequin Collector. Full company and John Hodgkinson, Mrs. Helms. \$7.50
An extremely rare bill. Bought by Mr. Postell.

John Street Theatre, New York. Dec. 10, 1791. First performance of *The Rivals*. Lewis Hallam, John Henry, and Miss Tuke in cast. \$14
Bought by Alfred Beck.

John Street Theatre, New York. Jan. 21, 1794. The School for Scandal and The Plutch of Bacon. Hallam, Hodgkinson, and Richards (Crosbie) in the cast. \$10.50
Bought by Alfred Beck.

John Street Theatre, New York, Nov. 14, 1793. She Stoops to Conquer and The Deserter, with Hodgkinson, Hallam, and Mr. O'Reilly in cast. A rare bill. \$12.50
Bought by J. O. Wright.

John Street Theatre, New York, March 22, 1792. Another of June 18, 1794 (torn in places). Another of Dec. 17, 1793. Any of the John Street bills are rarely obtainable.

Drury Lane, Jan. 26, 1814. First appearance in London as Shylock. \$57.50
A valuable bill. Bought by Alfred Beck.

Drury Lane, June 8, 1794. Merry Wives of Windsor. Master Kean in character of Shylock. \$31
Extremely scarce bill. Bought by Mr. Postell.

Haymarket Theatre, June 9, 1800. The Mountaineers. Mr. Kean as a goatherd, and Fortune's Frolic. Mr. Kean as clown. \$5
Bought by Alfred Beck.

Haymarket Theatre, Aug. 12, 1806. Hamlet. Rosenkrantz by Mr. Kean. \$10
Bought by Alfred Beck.

Haymarket Theatre, Dec. 14, 1812. Kean as Othello. Mrs. Kean as Desdemona. \$10.50
Bought by Alfred Beck.

Drury Lane, Feb. 20, 1817. First appearance of Kean and Julius Brutus Booth. Kean as Othello and Booth as Iago. \$20
Bought by Alfred Beck.

Drury Lane, Sept. 18, 1820. Richard III. Last appearance in England before his departure to America. Richard, Mr. Kean. Also *Ant. 18, 1820*. New York. Mr. Kean. \$14
Bought by Mr. Moler.

Covent Garden, Oct. 15, 1827. First appearance of Mr. Kean in character of Shylock (at this theatre). \$5.50
Bought by Mr. Wendell.

Covent Garden, March 21, 1823. Mr. Kean as Shylock. This was his last complete performance on the stage. Bought by Mr. Wendell.

Covent Garden, March 25, 1823. Othello. Mr. Kean, Iago, Mr. Charles Kean. A bill of excessive rarity. It was during this performance that the elder Kean was stricken with illness, that terminated shortly afterward in his death. Mr. McKee possessed a remarkable set of bills of Mr. Kean's first nights, and it would cost a large sum of money and time to duplicate them.

Lincoln's Inn Fields. Benefit, March 28, 1774. King Lear, with Bonnea, Quin, Walker, West Digges, Lear, and Mrs. Pritchard. Very rare bill. \$15
Bought by Mr. Wendell.

Olympic Theatre (Madame Vestris). Dec. 7, 1835. First appearance on the stage as a professional of Charles J. Kean. Bonnea's *Lower and Old* and *Young Strager*. \$5.50
Bought by Mr. Wendell. This is one of the most difficult of all English playbills to obtain, and was one of the prizes of the sale.

Northampton Theatre, Nov. 12, 1753. King Richard III, with Mr. Rigby, Lewis Hallam, Master Richard Hallam, and others in the cast; to which will be added

a ballad scene, called *The Devil to Pay*. Mounted on parchment and a fac-simile. \$50
This is the earliest New York playbill known, and for it Mr. Wendell gave the unprecedented sum act down. Mr. George D. Smith being the underbidder.

Park Theatre, New York, March 6, 1850. *Barbarossa*, with Sarah Fane, 16 years old, as Achmet. \$5
Very rare. Bought by Mr. Wendell.

Water Street Theatre, Philadelphia, May 27, 1754. The comedy of *Tunbridge Wells*, and ballad opera of *The Country Wake*, for the benefit of Mr. Lewis Hallam, by a company of comedians from London (with a fac-simile). \$100
Bought by Joseph Sabia. This rare bill is the earliest known relating to the Philadelphia stage, and was in a fine state and condition.

Richmond Theatre (Va.), Dec. 23, 1811. *The Father and Raymond and Agnes*. Small portions of text missing (supplied in MS. by Mr. J. N. Ireland). \$10
Bought by Mr. Wendell. This was one of the playbills used on the night of the terrible catastrophe by fire; the theatre being entirely destroyed and more than a hundred lives lost.

Metropolitan Opera House, New York, May 21, 1868. *Hamlet*. Testimonial performance in honor of Lester Wallack. Programme with autographs of L. Wallack, Edwin Booth, Lawrence Barrett, Joseph Jefferson, A. M. Palmer, and Harry Edwards written on cover in ink. \$20
Bought by George D. Smith.

Water Street Theatre, New York, March 11, 1799. The comedy of *The Two Partners*. Mounted on cardboard (with a fac-simile). This bill is possibly unique. \$25
Bought by Mr. Wendell. No record of the existence of this theatre appears in Ireland's "New York stage."

Covent Garden, Oct. 25, 1796. *The Rival Queens*. With Mrs. Woffington as Roxana, Spranger Barry as Alexander, and Miss Nossiter as Statira. \$17.50
Bought by Alfred Beck.

Covent Garden, Dec. 11 (year not stated). *Lady Jane Grey*, with Mrs. Woffington in title-role. \$5
Bought by Mr. Wendell.

Covent Garden, Oct. 22 (year not stated). *The Non-Juror*, with Thelma Cibber as Doctor Wolf and Mrs. Woffington as Maria. \$5
Bought by Alfred Beck.

Covent Garden, Nov. 10 (year not stated). Mrs. Woffington as Lady Macbeth, Thomas Sheridan as Macbeth. \$10
Bought by George D. Smith.

In this Mirror next week a list of the principal dramatic portraits, similar to the above, will be given.

ALFRED BECK.

OBITUARY.

On Thursday, Feb. 20, Charles Beach, a stage carpenter, employed at the Grand Opera House, Chicago, was found dead in his room at 2254 Cottage Grove Avenue. The coroner announced the cause of death as fatty degeneration of the heart. Deceased was forty-five years of age and was well known by the profession. He leaves a mother and two brothers at Rochester, N. Y., and a brother, a resident of Chicago, to mourn his loss. Funerals were held on Friday, Feb. 21, under the auspices of Chicago Local No. 2, N. A. T. S. E., of which deceased had been a member for a number of years. The remains were interred at Mount Greenwood Cemetery. The pall bearers were Henry Waller, George D. Hathaway, Ollie Cash and Robert Jones.

Semmy Herxman, a well-known and popular German actor, died at Mount Sinai Hospital, in this city, on Feb. 17, of Bright's disease. He was forty-four years old and had been ill for two weeks. Herr Herxman received his training in several of the most important stock companies in Germany. He came to America to join Heinrich Conrads company at the Irving Place Theatre, where he played up to the time of his last illness. He was particularly successful in character roles, and was a great favorite with the German theatrical public.

T. M. Humphrey, for years one of the most extensive operators on the Pacific Coast in fine office furniture and opera chairs, passed away at noon, Tuesday, Feb. 4, at his home in Oakland, Cal., after a lingering illness of two years with diabetes. He leaves a wife and two children—Ola, who is leading woman with the *Pathe* and *Edwards*, and Orval, who is at present playing in California. He was buried Sunday, Feb. 5, at Oakland.

Seamus N. Griswold, President of the New York Conservatory of Music, died in this city on Feb. 17, of heart disease. Mr. Griswold was seventy-five years old, and had been at the head of the conservatory for thirty years.

Henry E. Manchester, for many years an advertising agent and more recently a bill-poster in Fall River, Mass., died in that city on Feb. 15, of heart failure. He was fifty-one years old.

ENGAGEMENTS.

Recent engagements made through the Actors' Society are: Edward Harrigan, for a four weeks' starring season with the stock company at the Grand Opera House, San Francisco, beginning April 28; Maudie Fealy, for a six weeks' starring season with the same company, beginning May 26; Alexander Kearney, for the stock company at the Dearborn Theatre, Chicago; W. D. Warrington, for the Village Postmaster; Meta Maynard, for the Arthur Maitland Stock company; Alphonse Ethier, for the Proctor Stock company, Montreal; Charles L. Newton, with Gertrude Coghlan; Mr. and Mrs. John Henry Green, for Mistress Nell; Barney Williams, for the Telephone Girl; and C. A. Westfall, as business manager for Joe Murphy.

Will H. Bray, for Life.
Scott Siggins, for the lead in *Human Hearts*.
Andrew O'Neill, formerly with *A Romance in Ireland*, for Andy Thum in *The Village Parson*.
H. Stanley Lewis, as business manager of the Lander Stock company.

John D. O'Hara, formerly of May Manning's company, and his wife, Margaret Mackin, for the stock company at the Audubon Theatre, New Orleans.

La Petite Mignon, for Rich and Harris' Jim Budoas. She will be known hereafter as Mignon Douglas.

By Bennett's Dramatic Exchange: Susie Wila, for Columbia Theatre Stock company; Clara Thupp and Frederick Esmeida, with the Starbuck; Thomas Engleson and Horace Weston, with the Dearborn Stock company for special engagements; the Emerald Sisters, with *A Run on the Bank*; Helen Ridgway, for *The Minister's Son*; Val Maneda, Jack Ammons, Marie Harris, and Anne Lee Buren, for *The Telephone Girl*; Gracie Beebe, for *A Barrel of Money*; Corinne Curtis, for *The Strange Adventures of Miss Brown*; Charles E. Hart and Gertrude Gilbert, for *Two Little Wives*; Madie Stuart and sister, for *A Bachelor's Homecoming*; A. J. Edwards, for *Kidnapped in New York*; Clara Smith Reynolds and Frank Wordorhoff, for *Rudolph and Adolph*; John Leach, for *The Girl from Chilly*, and R. Hinchcliff, for *The Convict's Daughter*.

John J. Parley, for the Durban-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia.

AMATEUR NOTES.

An original sketch, entitled *Disappointment*, was produced by Arthur E. Pollerferr at San Francisco on Feb. 12.

The Thespian Circle will give its fifth performance at the New York Turn Hall, Eighty-fifth Street and Lexington Avenue, on Tuesday evening, March 4. The Circle will produce *Forbes Heerman's* military drama, *Between Two Foes*.

An amateur circus was held by the Riding and Driving Club of Brooklyn, on Feb. 19. It was very successful in every particular. To the committee, composed of Hamilton H. Salmon (chairman), F. C. Feabody, G. Herbert Potter, Charles P. Hobbs, and Allan Pinkerton, belongs the credit for the good time enjoyed by those in attendance.

Vassar students gave two performances of *The Stoops to Conquer*, Saturday, Feb. 22. A decidedly novel effect was secured by having the audience attired in costume of the period when the play was first produced. The cast included M. H. Thompson, B. Sempie, C. L. Russell, R. C. Clapp, J. P. Sousa, K. S. Loomis, F. Pelton, M. A. Farnham, L. H. Stinson, Emily H. Welch, Edna O. Page, and Louise Whitmore.

PROFESSIONAL DOINGS.

Damon Lyon is playing *Sing II* with San Toy on tour.

Oscar Eagle, stage-manager for Liebler and Co., has been transferred from *The Christian to a Gentleman of France*, and appeared at Wallack's for the first time last night as *Fremoy*.

Faimah Dillard is at her stock farm near Hicksville, L. I., looking after her fine horses and Holstein cattle. She had a prize winning mare and colt at the Mineola Fair last Autumn.

The stage hands of the American Theatre presented Jessamine Rogers with an enormous basket of flowers during the first act of *The Man from Mexico*, upon her reappearance with the stock company on Feb. 17, after her severe illness. The basket, suspended from the back of a spread eagle, was dropped from the flies before the astounded leading lady.

Amy Lee's season having come to a close, she returned to New York yesterday.

Al. W. Martin sailed for England last Saturday. He will be gone about a month.

The marriage of Alecia Amella Cobb, of London, to George Oliver Perry, of Boston, took place at the Little Church Around the Corner, Feb. 16. The Rev. Dr. Houghton officiated. Stella French attended the bride and Horace H. Whiting acted as best man.

A new comedy by Martha Morton is being rehearsed by William Collier and his company to follow *On the Quiet* at the Madison Square Theatre. The play has been named *The Diplomat*.

Howell Hansel has retired from the *A Gentleman of France* company to accept a part in Opie Reid's *The Starbuck*, soon to be produced in Chicago.

It is said that the Grand Central Palace, at Forty-third Street and Lexington Avenue, is to be renovated and opened as a popular price theatre.

Charles Frohman sailed for London Tuesday, Feb. 18, to look after his interests there and to secure plays for the coming season.

A new theatre will be erected by Messrs. Wiley and Kirby at Boone, Ia. It is planned to have the theatre completed by Sept. 1.

Elsie Crescy, leading woman of *A Gambler's Daughter* company, who has been seriously ill with pleuro-pneumonia, at Manchester, N. H., for the past two weeks, expects to rejoin her company in another week.

Several social organizations have been formed in Brooklyn named after Edna May, Cecil and Mrs. Spooner, whose members attend the Park Theatre regularly. The last of these was organized last week and is called the Edna May Social Club. It is composed of twenty-six young women of Brooklyn, who held their first theatre party last Tuesday, and sent Miss Spooner a handsome basket of flowers with ribbons of her favorite color, as a token of their admiration.

Sydney Booth has been engaged to appear in a one-act play at a musicale on Feb. 27 at the Waldorf-Astoria, to be given under the patronage of people prominent in society.

John C. Fisher has completed arrangements for an early performance of *The Silver Slipper*, which will have its American premiere at the Casino. The *Silver Slipper* may follow *Shubert Brothers' The Chinese Honeymoon*.

Manager Frank Burt, of Toledo, O., has signed a contract with G. S. Mills, an architect of that city, by which Mr. Mills will draw plans for the new theatre to be built by L. F. Roth at Connelville, Pa. The new theatre will be named the Colonial and will cost about \$100,000. It will be added to the Burt circuit.

A Great Gun, a farce-comedy in three acts adapted from the German of Schonthaus and translated by George Jessup, will be presented at the Empire Theatre on Thursday afternoon by students of the American Academy of Dramatic Arts. The comedy will be produced by two one-act plays, *The String of Pearls*, by James Barnes, and *Dorothy*, by Richard Madden.

The new Bush Auditorium, Chicago, will not be completed before the latter part of April. It was expected that the playhouse would be ready for opening by March 15, but change in the plans for the stage will necessitate six weeks' extra work. When finished the house will be, it is said, one of the most beautiful in the West. It will be devoted exclusively to musical productions. The Pollard Australian Juvenile Opera company have been secured for the opening attraction and will remain there through the summer.

The suit of Melbourne MacDowell and May D. Seymour against Clarence M. Bruce, L. K. Scott, and C. E. Beach, involving the rights to the London plays left by the late Fanny Davenport, has been taken up by Justice Bunn in St. Paul.

The new Opera House at Houtdale, Pa., was opened on Monday evening, Feb. 17, with *La Laine*. Every seat and inch of standing room was occupied. It is the intention of the manager, W. C. Langford, to present only first-class attractions, and his regular prices will range from 25 cents to \$1. The stage is large and modern in equipment. The seating capacity is 1,100.

Martha Morton's dramatization of *Truth Tellers* is soon to be produced in Washington. The three principal characters in the play are children, and the story is somewhat similar in character to *Little Lord Fauntleroy*.

Three claimants to the property of the late William H. West have been heard from in Louisville, Ky. They are Nellie Hukill, Mrs. Hulda Daumont, and Mrs. Hulda Ratcliff, all of whom say they were cousins of the deceased.

H. Alphonse Steigler made his New York debut as a monologist Thursday evening at Knabe Hall on Fifth Avenue. The young man comes under the patronage of Ella Wheeler Wilcox, a dozen other well-known persons. His entertainment consisted of scenes from *L'Alphonse* one or more being given from each of the six acts of Rostand's famous drama. It was nearly 9 o'clock before the entertainment began, and the patience of the small audience was somewhat tried by the long wait. Mr. Steigler appeared in costume (a somewhat unusual departure when several characters are to be portrayed) and enjoyed half a dozen different roles besides that of the young Duke. He was fairly well received, but awakened no great enthusiasm. He was assisted by Vivien MacConnell, who gave unqualified delight by her exceptionally fine piano playing, which comprised selections from Chopin, Rubenstein, Beethoven and other composers.

A lot 60 x 150 feet at Sycamore Street and Broadway, Camden, N. J., has been purchased by Dr. Long, manager of the Empire Theatre at Frankford, Pa., upon which he will erect a handsome theatre to be completed by next season. This will give Dr. Long two theatres but a short distance apart. First-class three-night stand attractions only will be booked at each house. Two matinees a week will be given.

A sociable was given by Mr. and Mrs. H. C. Miller, ex-professionals, to members of several companies at the National Theatre, Philadelphia, after the performance of *Harry Houdini*, Friday night, Feb. 14. Among those who entertained were Frank Leonard, William Zinnel, Edward Stockwell, James Cardie, Nick Brown, Alice Horning, Ritta Morriwell, Mr. and Mrs. James Mack, Ben Harris, May Hill, Alma Dickson, and May Hopkins.

Gilbert Gordon, treasurer of the Casino, is suffering from blood poisoning, caused by a small cut on his finger, made by the edge of one of a bunch of tickets he was counting.

Charles G. Craig writes from Cupertino, Santa Clara County, Cal., that he is rapidly recovering his normal strength and hopes soon to be able to resume work.

The new Metropolitan Theatre at Rochester, Minn., erected by J. E. Reid and opened last week, is not only a spacious place of amusement, but is beautiful as well. The capacity is 800.

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HOMER LIND

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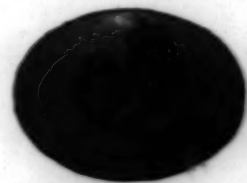
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Magnificent New Scenery, Startling New Costumes. The daintiest and most beautiful act in Vaudeville.

Claude Thardo SIDE WHEELER

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite at the Park, sang with his usual success.—Brooklyn Standard-Union. Claude Thardo made a big hit with his new song, "I Just Can't Help from Lovin' Dat Man."—Brooklyn Citizen. Claude Thardo in illustrated songs and Claude Thardo in repertoire, during intermissions, were heartily received and were forced to respond to numerous ovations.—Brooklyn News. Claude Thardo was also heard in the latest comic song and he made his usual hit.—Brooklyn Eagle. 40 Weeks as a stock singer.

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ORIGINAL TRAVESTIES.

On QUO VADIS. On CAPTAIN KIDD. On KIDDING THE CAPTAIN. On QUO VADIS UPSIDE DOWN. Address AL SHEAN, 35 West 118th St., New York City.

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The following time ONLY is open for season 1902-3: Sept. 15, Nov. 10, 17, 24, March 20, April 6, 13, 20. Address Feb. 10, Chicago Op. H., Chicago; Feb. 17, Empire, Cleveland; 24, Shra's, Buffalo.

LOUIS GRACE SIMON, GARDNER AND CO.

In Will M. Cressy's Relishing Laugh Producer,

THE NEW COACHMAN.

TIME ALL FILLED.

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VAUDEVILLE.

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MAMIE GILROY

has secured from the New York Journal the sole rights to produce, for stage purposes, GENE CARR'S Comic Series,

"LADY BOUNTIFUL"

A new one-act Musical Farce-Comedy has been written for her. Book and lyrics by Robert H. Davis, music by Louis F. Gottschalk. The title of the comedy is

"LADY BOUNTIFUL"

and will be interpreted by

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WILL

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Halliday AND Quinn

In their new act,

THE FUNNY MR. DOOLEY

"Title Protected."

Principal Comedians in Gus Hill's real show,

HAPPY HOOLIGAN.

"And there's no ruts on it, either."

En route.

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Address WILLIAM MORRIS, 111 East 14th St., New York City.

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WINTER GARTEN, BERLIN.

Month of February.

Agents, Warner & Co.

THE BOY COMIC

JAMES J.

MORTON

The best Monologue, her song, that ever appeared in Detroit.—Detroit News.

They meet when others get ahead And say "You look like a place there, Or hint at things that are not said Concerning foul ways and unfair; They see so much black or red, Save in the things they do and say, Their breath pollutes God's glorious air— Why did He make them, any way? By Jingo—That's Right—True, too.

"JESS" DANDY

Has Week of April 7th Open

by reason of Shen's Change of policy at Toronto, Canada. NO OTHER OPEN TIME.

All Agents of Repute. Permanent Address, TREMONT, N. Y. CITY.

FIRST COME, FIRST SERVED.

JAS. F.

IDA

DOLAN AND LENHARR

Stop your chaffing, old chap; stop your chaffing. We couldn't get the swollen head, you know.

En route with Hyde's Comedians.

GERTRUDE HAYNES

AND HER

Choir Celestial.

Some managers may think my act is too religious. What's the difference as long as it draws money?

CLARICE VANCE

Week of Feb 24, Proctor's Theatre, Albany, N. Y.

FRED NIBLO "The American Humorist."

Manager of the following Metropolitan Stars: Richard Mansfield, Nat C. Goodwin, William Gillette, Weber and Fields, The Four Cohans, James E. Hackett, Henry Miller and Corso Payton.

(No, I am not in business with Robert Grau.)

TO LET: Henry Irving and Co. in a new vaudeville act.

(P. F. Shen please write.)

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Composer of "The Moth and The Flame," "My Little Georgia Rose," "My Heart's To-Right in Texas," etc., begs to call the attention of his professional friends to his new songs:

"While The Convent Bells Were Ringing," (Descriptive); "Rosalinde," (Waltz Song); "Don't You Remember, Nora, Darling?" (Love Ballad); and "Perchance," (Concert Number).

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LONDON "MUSIC HALL,"

The Grand English Vaudeville Paper—Weekly. 401 STRAND, W. G.

VAN DYKE AND MATYON (C. Mack, mar.): Chasburg, W. Va., Feb. 24-March 1, Parkersburg, O.
WHEN LONDON SLEEPS (Jan. H. Waller's Co.; McGowan, mar.): Syracuse, N. Y., Feb. 24-March 1, Auburn & Troy & Hartsville, Conn., 6-8.
THELMA: Webster, Mass., March 1, Fall River, New Bedford & Plymouth & Woonsocket, N. I., Chelsea, Mass., 11.

CORRESPONDENCE.

Continued from page 1.

IT TO B. O. Q. and performance. A Poor Relation 17.—**ITEM:** The like banquet the Vocal Minstrels 17.

ALLIANCE-OPERA HOUSE (C. C. Orson, manager): Down and Up played large audience Feb. 17. The Wrong Man 18. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

MANHATTAN-OPERA HOUSE (W. D. Schultz, manager): Two Little Vagabonds Feb. 15; business and good. The Wrong Man 18. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

WYATT-JONES OPERA HOUSE (McPhail and Mallory, managers): A Country Kid Feb. 12. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

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KENIA-OPERA HOUSE (C. C. McCallan, manager): Petrus and Duet's Humpty Dumpty Feb. 11 to 8. O. Q. excellent performance. A Royal Prisoner 21.

MARYVILLE-CITY OPERA HOUSE (Anderson and Lovell, managers): The Wrong Man 17. Feb. 10; fair house; performance excellent. Mr. and Mrs. John Allen 24. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

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STURGEONVILLE-OLYMPIA (J. J. Watson, manager): The Briton Burglar Feb. 17. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

CORNING-MANAHAN'S OPERA HOUSE (John Manahan, manager): A Breezy Time Feb. 11; good house. Jerry from Kerry 19-18. The Merchant of Venice 24.

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WAPAKONSA-TIMMERMAN'S OPERA HOUSE (Will Timmerman, manager): Human Hearts Feb. 18; good audience. Keller 26.

TROY-OPERA HOUSE (Barnett Brothers, managers): Fiddlers' Heel, Wilson 18; fair business; good performance. A Run on the Bank 24.

CINCINNATI-GRAND OPERA HOUSE (W. H. Cutler, manager): The Briton Burglar closed. Mildred Holland Feb. 23.

MARTIN'S FERRY-STAR THEATRE (J. F. Blumhagen, manager): Caught in the Web Feb. 17. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

POMEROY-OPERA HOUSE (J. M. Kaufman, manager): The Village Parson Feb. 20. Two Merry Tramps 24.

FRAMONT-OPERA HOUSE (Helm and Haynes, managers): Reeves-Smith Feb. 27.

OKLAHOMA TERRITORY.

EL RENO-OPERA HOUSE (J. H. Warren, manager): Charlie Boy in the Star Boarder Feb. 12 to full house. John Arthur in An Enemy to the Queen 14 to good house. Nip and Tuck 17. Boston Ideal Opera co. 18.

OKLAHOMA CITY-OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Star Boarder Feb. 14. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

ENID-OPERA HOUSE (J. S. Shorrock, manager): The Star Boarder Feb. 10; large audience. Nip and Tuck 18. Boston Ideal Opera co. 20. Too Rich to Carry 21. A Thoroughbred Tramp 1.

KINGFISHER-GRAND OPERA HOUSE (A. J. Wickham, manager): The Star Boarder Feb. 14. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

SALEM-TEMPLE GRAND OPERA HOUSE (John O'Leary, manager): Murray and Mack in Shooting the Chutes Feb. 11; fair performance; poor business. Jessie Shirley co. 24-1.

LA GRANDE-STEWART'S OPERA HOUSE (D. H. Stewart, manager): Knock Arden Concert co. Feb. 14 to largest audience of season; co. excellent. The Elephant 18.

BAKER CITY-BAKER'S OPERA HOUSE (J. H. Baker, manager): Knock Arden Concert co. Feb. 17. The Elephant 18.

OREGON.

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PENNSYLVANIA.

MANANOV CITY-KAHER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Parker Concert co. Feb. 14; good house; excellent performance. The Elephant 18.

WILKES-BARRE-TEMPLE THEATRE (John and Durham, managers): The Little Minister Feb. 12 to large audience. The Elephant 18.

YORK-OPERA HOUSE (R. C. Penta, manager): The Briton Burglar to full business Feb. 12. Old Dan Tucker 14 failed to appear. William Bonelli in An American Gentleman 22. The Elephant 18.

ALTOONA-ELEVENTH AVENUE OPERA HOUSE (J. C. Misher, manager): Trocadero Burlesque Feb. 17 to 8. O. Q. excellent performance. The Elephant 18.

OIL CITY-NEW OPERA HOUSE (George E. Verbeck, manager): Quo Vadis Feb. 14; poor business. The Elephant 18.

MINERSVILLE-OPERA HOUSE (Charles F. Keas, manager): Digger and Corny co. Feb. 15; good house. The Elephant 18.

EASTON-ABLE OPERA HOUSE (W. E. Detweiler, manager): Quo Vadis Feb. 14; poor business. The Elephant 18.

LANCASTER-FULTON OPERA HOUSE (Yecker and Gleim, managers): William Bonelli and Rose Stahl in An American Gentleman 22. The Elephant 18.

SCRANTON-LYCEUM THEATRE (M. Bala, manager): A. J. Duffy, manager: Up York State played two large audiences Feb. 15. David Hazzard Georgia Waldron scored. Leon Herrmann 19; good audience. San Toy 20. J. H. Stoddard 21. Louis Mann and Clara Lipman 22. Andrew Mack 23. O. Q. excellent performance. The Elephant 18.

JOHNSTOWN-CAMBRIA THEATRE (J. C. Misher, manager): Frank Black co. closed fairly successful week Feb. 15. During the week a play written for the co. by Edwin Barbour, entitled Elmer Ray, was given its second performance here. Jess the Bar 2 Ranch, with Alice Archer in the lead, 17; good performance; fair business. Trocadero Burlesque, without Champion James J. Jeffries, on account of his illness, nevertheless played to good business 18. An American Gentleman 21. The Penitent 22. O. Q. excellent performance. The Elephant 18.

ALLENTOWN-LYRIC THEATRE (Misher and Worman, managers): Human Hearts Feb. 13; fair audience much pleased. A Bunch of Keys 14 to good business. Madelyn Marshall, Lizzie Sanger, Frankie St. John, and Billy Barlow did good work. The Penitent 22. O. Q. excellent performance. The Elephant 18.

HAZLETON-GRAND OPERA HOUSE (Henry Walser, manager): Robert B. Mantell in Richelieu Feb. 14; artistic performance; large audience. The Elephant 18.

WILKES-BARRE-THE NESSITT (Burgunder and Coon, managers): Up York State Feb. 14; fair business; good production. Adelaide Thurston in Sweet Clovers 15; Cleveland, Ohio, and a strong co. Leon Herrmann 18; good house. San Toy 19 to big business. J. H. Stoddard 21. Louis Mann and Clara Lipman 22. Andrew Mack 23. O. Q. excellent performance. The Elephant 18.

WASHINGTON-LYRIC THEATRE (F. R. Halham, manager): San Toy and Keano closed. The Three Musketeers, Credit Lorraine, The Indian, Wanted, a Wife, Two Nights in Rome, After the Ball, The Last Bride, A Tallow Candle, and a Soldier's Sweetheart; were given. The Elephant 18.

CITY OPERA HOUSE (H. E. Seckville, manager): The Golden West, A Country Courtship, and The Angel of the Alley. May Fluke co. 17-22 opened to big business; good productions and special prices. The Elephant 18.

NEW CASTLE-OPERA HOUSE (Jacob F. Gensinger, manager): King Dramatic co. closed. The Elephant 18.

YORK-OPERA HOUSE (R. C. Penta, manager): The Briton Burglar to full business Feb. 12. Old Dan Tucker 14 failed to appear. William Bonelli in An American Gentleman 22. The Elephant 18.

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THAN APPELL, manager: Fred W. Allen, manager: Are You a Mason Feb. 15; large audience. The Elephant 18.

WYATT-JONES OPERA HOUSE (McPhail and Mallory, managers): A Country Kid Feb. 12. The Merchant of Venice 24. The Second 25. The Merchant of Venice 1.

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Leading Man (Featured) Morrison Stock Co., Boston, Mass.

THE ONLY WAY—The strangest part of it all is that although produced at popular prices it was as well acted and as well staged as when seen here at high prices, two years ago. Severin De Deyn has an excellent opportunity, and as might well have been expected of this bright young actor, he gave a studied and scholarly performance of the character of Sydney Carton; at times his efforts bore the stamp of genius.—Boston Herald.

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Florence Deane

DISENGAGED.

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BERTHA CREIGHTON

"Leading Woman—3d Season—Durban and Sheeler Stock Co.

AS TILLY IN MY FRIEND FROM INDIA.—Imagine, if such a thing is possible, Miss Creighton in the comedy role of a German servant girl, but she made it the best feature of the play, with a broken dialect and a smile which almost convinced the audience. She played with such satisfaction as to give the impression that there is nothing too difficult for her to undertake.—The Press.
Girard Ave. Theatre, Philadelphia, Pa.**VIRGINIA DREW TRESCOTT**LEADING HEAVIES
With Frederick Warde Co.Invites Offers.
Season 1902-1903.

Address care DRAMATIC MIRROR.

ANNIE WARD and ROSE
WITH MRS. FISKE.
TIFFANY**Daisy Lovering**

WOODWARD STOCK CO.

KANSAS CITY.

EVA TAYLOR

Leading Woman. Castle Square Theatre, Boston, Mass.

THE HOMER—Eva Taylor looked and acted the part of Helen Medford in the most charming fashion.—Boston Daily Advertiser, Feb. 15, 1902.
Miss Eva Taylor as the bewitched wife of Jack made a fascinating figure in the play and gained the favor of her audience by a finished impersonation.—Boston Post.**MAUDE****KNOWLTON****KATE CARNEGIE**WITH
BONNIE BRIER BUSH.

Address 118 West 11th Street.

James A. Young

FEATURED—MARCUS VINICIUS.

Carpenter's QUO VADIS CO.

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Re-engaged, Auditorium Theatre, Kansas City, Mo., Season 1901-1902.

DANIEL FRAWLEY

STARRING TOUR.

Secret Service, The Only Way, The Lure, Lord and Lady Algy.

ALICE JOHNSON

LEADING WOMAN.

Murray Hill Theatre, New York City, Season 1902-1903.

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Soubrette Feature.

The Irish Pawnbrokers**LILLIAN LANCASTER**

LEADING JUVENILE.

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SYDNEY AYRES

STAR, 1902-3.

MABEL**MONTGOMERY**

Leading woman. F. F. Proctor's Big Stock Co.

THE WIDOW in A TRIP TO CHINATOWN.

LILLIAN LAWRENCE

LEADING WOMAN.

LAFAYETTE SQUARE THEATRE, WASHINGTON, D. C.

THE GREAT UNKNOWN.—Lillian Lawrence is it well, and the two of them make an act in a high-spirited comedy in which a journey. The "two" was a complete success last night, and when the audience came to the theatre both the day and the night were heartily enjoyed. The comedy of their impersonations should not be permitted to close the last season in which both actresses appear to great advantage as serious performers.—Washington STAR, Feb. 1.

RICHARD BUHLER

LEADING MAN.

Hopkins' Theatre, Chicago.

Special Engagement.

ETHEL FULLER

Engaged for Leads.

Gotham Theatre, Brooklyn, N. Y.

NELLIE YALE

LEADS AND COMEDY.

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LAWRENCE GRATTANSPECIALLY ENGAGED for a term by the Pike Stock Co., Cincinnati, O.
Opening in Brother Officers.Lawrence Grattan, leading man, having closed his special engagement with the Pike Theatre Co. Cincinnati, will consider offers—Stock or Combination.
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SEDLEY BROWN

Dramatic Director.

WOODWARD STOCK CO.,
KANSAS CITY, MO.**ELEANOR FRANKLIN**

LEADING WOMAN.

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LEADING WOMAN.

MRS. DANE'S DEFENSE.

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ELOCUTION, ACTING, ETC.

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